musical
COURIER

ORCHESTRAL ISSUE

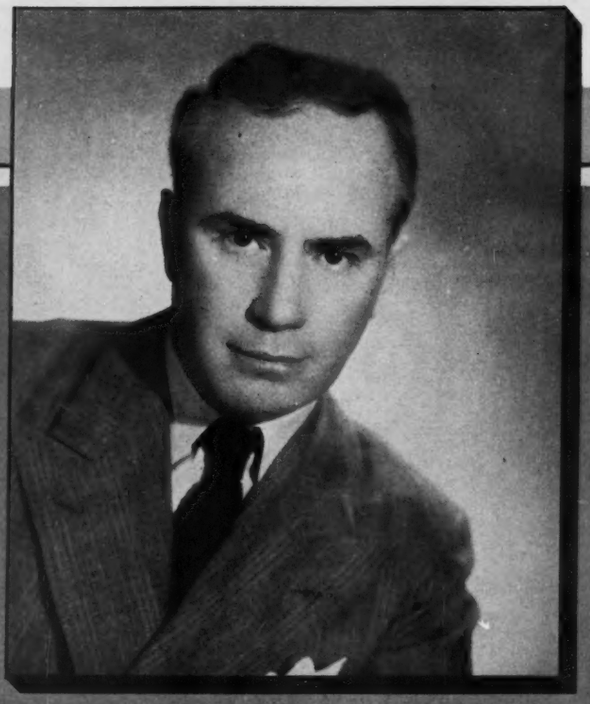
Financing The Youth Orchestra

Symphonic Roll-Call Of '47-48

Women Are In Ensembles To Stay!

DECEMBER 1, 1947
25 cents

Donald Dame. Tenor, Heard Weekly over NBC in the American Album of Familiar Music.



GORODNITZKI

Sold Out Tour Again This Season

INCLUDING APPEARANCES WITH

INDIANAPOLIS SYMPHONY ORCHESTRA
FABIEN SEVITZKY, *conducting*
NOVEMBER 21 and 22

CINCINNATI SYMPHONY ORCHESTRA
THOR JOHNSON, *conducting*
NOVEMBER 28, 29
and in Columbus, Ohio — DECEMBER 1

BALTIMORE SYMPHONY ORCHESTRA
REGINALD STEWART, *conducting*
JANUARY 7
and in Hamilton, Ont. — NOVEMBER 19

DAYTON PHILHARMONIC ORCHESTRA
PAUL KATZ, *conducting*
JANUARY 15

NATIONAL SYMPHONY ORCHESTRA
HANS KINDLER, *conducting*
JANUARY 25

ROCHESTER PHILHARMONIC ORCHESTRA
ERICH LEINSDORF, *conducting*
JANUARY 29
and in Hartford, Conn. — MARCH 14

and guest appearances with the **ST. LOUIS SINFONIETTA,** PAUL SCHREIBER, *conducting*

NEW YORK CARNEGIE HALL RECITAL, JANUARY 28, 1948

Season 1948-49 Now Booking

Management: HAENSEL & JONES
DIVISION: COLUMBIA CONCERTS, INC.
ANDRÉ MERTENS HORACE J. PARMELEE

COLUMBIA RECORDS

STEINWAY PIANO

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Telephone CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice President-Treasurer

RUSSELL KERR, Managing Editor
RENÉ DEVRIES, ROSALYN KROKOVER, MARY CRAIG,
MARY L. STOLTZFUS, Associate Editors
DR. BERNICE FROST, LEON CARSON, Contributing Editors
WILLIAM A. TAYLOR, Radio Editor
DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant
DOROTHY BERSIN, Personal Representative
ANITA LEVINSON, Advertising Production

CHICAGO HEADQUARTERS:
René Devries (in charge), and Dosha Dowdy,
220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110.
HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd.
Hollywood 28, Calif. Phone, HI. 7646
SAN FRANCISCO BAY AREA:
Mrs. Francis H. Redewill, 1675 Euclid Avenue,
Berkeley 9, Calif. Phone, TH. 3-10760
NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.
CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.
LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto,
Avenida Atlantica 1054, Copacabana;
Oscar Arany, Business Representative, Caixa Postal 3122
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto de Blanck, 215 Avenida Simon Bolivar

LONDON, ENGLAND: Hugh Liversidge, British Representative, Gramaphone Record Club, 159 New Bond St., London W.1.
AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1.
BELGIUM: Francis De Bourguignon, 103 Rue General Leman, Brussels.
CZECHOSLOVAKIA: Dr. Jan Lowenbach, Prague 4, Toskansky Palac, Ministry Skolstvi, Prague.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
HUNGARY: Frederic Sandor, Személynok Utca 25, Budapest.
ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari, 4, Milan.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
PALESTINE: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.
SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK DECEMBER 1, 1947 No. 3161

IN THIS ISSUE

Symphonic Roll-Call of '47-'48; Orchestras of Our Continent ... 4, 8, 11, 23, 31
Financing the Youth Orchestra By Marion Maazel ... 5
Novelties: Conductors Name Their Selections By Rosalyn Krokover ... 6
Ernest Bloch Festival at Juilliard School ... 7
Eve in the Ensemble: Women Have Won Place in the Orchestras By Mary L. Stoltzfus ... 9, 17
Metropolitan Opera Introduces Some Newcomers 10, 25
Radio, Television: News and Reviews By William A. Taylor ... 12
New York Concerts: Floodtide of Season Opens ... 13, 14, 15, 19, 25
The Dance: Recital and Ensemble Programs in N. Y. By Rosalyn Krokover ... 16
Silhouettes: The Practical Side of Teaching Voice By Mary Craig ... 18
Chicago: Orchestra Stages Tristan; Concerts By Dosha Dowdy ... 20, 21
Boston: Koussevitzky Resumes Baton By Jules Wolffers ... 22
Notes of the Orchestras from East to West ... 24
Los Angeles and Other West Coast Events By Richard Drake Saunders ... 26, 27
Bernice Frost Says ... 29
New Books and Music for Teachers Reviewed by T. Robin McLachlan ... 30
Scores Added to Rental Libraries in 1946-47 ... 32, 33
Up and Down the Guild Keyboard ... 34

Symphonic Sponsorship of U. S. Works Lags

The eighth annual survey of American works played by our major symphony orchestras, covering season 1946-7 and compiled by the National Music Council, shows a falling off in championship of the national muse.

The total number of compositions of all nations performed was 1,968, an increase of fifty-five over the preceding season and the largest total since these surveys were inaugurated. The number of compositions by American-born musicians was 152; the percentage fell off to a lower point than any previous season, except that of 1940-41. It was 7.7%, as against 9.2% for 1945-46. The names of American-born composers represented on these concert programs decreased from sixty-nine in 1945-46 to sixty-one in 1946-47. The following composers were represented on the programs of 1946-47:

Walter Franklin Anderson, George Antheil, Samuel Barber, Wayne Barlow, Lionel Barrymore, Robert Russell Bennett, Leonard Bernstein, Mark Brunswick, John Alden Carpenter, George Whitefield Chadwick, Newell Chase, Otis Clements, Con Conrad, Frederick Shephard Converse, Aaron Copland, Paul Creston, Norman Dello Joio, David Diamond, Martin G. Dumler, Cecil Effinger, Arthur Foote, George Gershwin, Don Gillis, Morton Gould, Charles Griffes, Howard Hanson, Roy Harris, Henry Hadley, Walter Spencer Huffman, Jr., Ulysses Kay, Kent Kennan, Jerome Kern, Dai Keong Lee, Emanuel Leplin, Peter Mennin, Edward MacDowell, Frances McCollin, Harl McDonald, Carl McKinley, Douglas Moore, Arne Oldberg, Arthur Penn, Walter Piston, Gardiner Read, Richard Rodgers, Robert Rohe, William Schuman, Roger Sessions, David Sheinfeld, Arthur Shepard, Alan Shulman, Elie Siegmeister, Oley Speaks, William Grant Still, Deems Tayor, Virgil Thomson, Horace Tureman, Constant Vauclain, Joseph Wagner, Max Wald, Robert Ward.

Position of Orchestras in Regard to the Number of Works by American-Born Composers Performed During the Season 1946-1947:

Position	*Orchestra*	*Number of Works*
1	Pittsburgh	15
2	Oklahoma	11
3	Cleveland, Indianapolis	10
4	Denver	9
5	New York	8
6	Columbus, Los Angeles, Philadelphia, St. Louis, Washington	7
7	Chicago, Rochester, San Antonio	6
8	Minneapolis	5
9	Cincinnati, Detroit, Houston, San Francisco	4
10	Boston, Dallas, New Orleans	3
11	Baltimore, Buffalo, Kansas City	2

Position of Orchestras in Regard to the Number of Works by American-Born and Naturalized Composers, plus those of Foreign-Born Composers Living in the U. S., Performed During the Season 1946-1947:

Position	*Orchestra*	*Number of Works*
1	Pittsburgh	25
2	Philadelphia	20
3	Cleveland	19
4	New York	17
5	St. Louis	16
6	Chicago, Oklahoma	15
7	Denver	14
8	Minneapolis, San Antonio, Washington	13
9	Boston, Indianapolis, Los Angeles	12
10	Cincinnati, Columbus	9
11	Dallas, San Francisco	8
12	Detroit, Houston, New Orleans, Rochester	7
13	Baltimore, Buffalo	5
14	Kansas City	4

VLADIMIR GOLSCHMANN IN PARIS.
With Mrs. Golschmann, the St. Louis Symphony conductor is seen before a kiosk advertising his guest appearance with L'Orchestre National, on his recent visit to France.

MALES STEAL THAT MIRROR STUFF
long dear to the feminine heart as Robert Merrill, baritone, and Felix Knight, tenor, try on their costumes for Lucia di Lammermoor in a Metropolitan Opera dressing room in preparation for the Free Milk Fund for Babies benefit presentation of that opera to be given there on Tuesday evening, Dec. 16.

ON THE COVER

Donald Dame's debut at the Metropolitan Opera in December, 1943, as well as his radio appearances, established him in the ranks of America's favorite lyric tenors. Now starred on the Sunday evening program, Album of Familiar Music, Dame has over a thousand broadcasts on four major networks to his credit. The young tenor has been soloist with the New York Philharmonic, Cleveland, Philadelphia and Baltimore Symphonies and has appeared with leading oratorio societies, as well as on annual coast-to-coast recital tours. He has mastered the leading tenor roles in more than fifteen operas, and has been heard also in productions of the Cleveland, Chautauqua, Detroit, Trenton and the New Opera Companies. A dynamic personality, he is treasurer and a leading member of the American Lyric Theater, an experimental group which presents operatic works in English. He is as much at home in lieder and art song as he is in songs of a more popular nature. (Photo by James Abresch.)

Vol. CXXXVI, No. 8
Whole No. 3161

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y. under the Act of March 3, 1879. Entered as Second Class Matter June 16, 1943, at the Post Ocee at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

December 1, 1947
Sixty-Eighth Year

SYMPHONIC ROLL-CALL: Orchestras of Our Continent

IGOR STRAVINSKY

(In the following tabulation the number in parentheses after name of orchestra refers to the number of players; and the address of the conductor or manager, where given, appears after his or her name.)

ALABAMA

Tuscaloosa: University of Alabama Symphony (70). Ottokar Cadek, conductor. Soloists, Ottokar Cadek, Margaret Christy. 4 concerts. Foster Auditorium (4,000). May tour this season. Mgr., Alton O'Steen, Head, Dept. of Music, University of Alabama, Box 2876, Tuscaloosa.

ARIZONA

Phoenix Symphony (72). John Barnett, conductor. Soloists, Theodore Paxson, Eula Beal, Israel Baker, Frederick Marvin. 4 concerts (inaugural season). Phoenix Union High School Auditorium (2,088). 4th concert (spring pop concert), Encanto Park. Mgr., Howell Randolph, M.D., Professional Bldg., Phoenix.

Tuscon: Tucson Symphony (75). Samuel S. Fain, conductor. Soloists, Andrew Buchhauser and others. 7 concerts. University of Arizona Auditorium (2,000). Tour of Arizona towns. Address: Tucson Symphony Assn., Tucson.

ARKANSAS

Little Rock: Arkansas State Symphony (65). Headquarters in Little Rock, statewide sponsoring institution, Arkansas Philharmonic Society. Professional and nonprofessional musicians. William Hacker, conductor. Soloists, Marjorie Lawrence, William Hacker, Martin Sauser. Robinson Auditorium (3,000). 60 concerts. Six tours cover state and include visits to neighboring states. Mgr., Mrs. E. H. Houston, Benton, Ark.

CALIFORNIA

Glendale: Glendale Symphony (85). Scipione Guidi, conductor, Soloist, Scipione Guidi. 6 concerts. Glendale High School Auditorium. Pres., I. S. Burton, P. O. Box 122, Glendale.

Hollywood: Hollywood Bowl Orchestra (100). Eugene Ormandy, conductor. Soloists to be announced. 24 concerts, July and August. Hollywood Bowl (20,000). Mgr., Dr. Karl Wecker, 2301 N. Highland Ave., Hollywood 28.

Long Beach: Woman's Symphony (86). Eva Anderson, conductor. Soloists, Rosalie Ashley, Dorothy Rankin, others chosen from orchestra. 8 concerts. Concert Hall (1,500). In Aug., played Spanish program for Santa Barbara Fiesta, also concert in San Diego. Mgr., Lois De Lano, 739 St. Louis Ave., Long Beach.

Los Angeles: Los Angeles Philharmonic (90). Alfred Wallenstein, conductor and music director. John Barnett, associate conductor. Charles Muench and Igor Stravinsky, guest conductors. Soloists, Lester Donahue, Frederick Moritz, Francescatti, Bampton, Max Lichtegg, Fleisher, Brailowsky, Guy and Lois Maier, Jacobsen, Arrau, Robert Marsteller, Schnabel, Kapell, Anna Turkel, Weede, Menuhin, Robert La Marchina. 33 concerts. Philharmonic Auditorium (2,666). 13 Symphonies for Youth concerts. 59 concerts in 18 neighboring communities and cities. Mgr., Wilfrid L. Davis, 427 W. 5th St., Los Angeles 13.

Los Angeles: California Junior Symphony (Meremblum Junior Orchestra) (140). Peter Meremblum, conductor. Soloists, Paulina Carter, Dorothy Wade. About 4 concerts. Plummer Park County Recreation Center. Occasional concerts in nearby towns, usually for high schools and colleges. Mgr., Effie Wykoff, 7377 Santa Monica Blvd., Los Angeles.

Los Angeles: Los Angeles Women's Symphony (70). Ruth Haroldson, conductor. 4 or 5 soloists. 4 or 6 concerts. Belmont High School (2,500). Mgr., Ruth Anderson, Whittier College, Whittier.

Oakland: Oakland Symphony (90). Dr. Orley See, conductor. Soloists, Frances Maraldo Martin and others. 10 concerts. Oakland Civic Auditorium (1,950). Concerts at Woodminster Amphitheater (3,000). Young People's Concerts for Oakland Public Schol System. Mgr., Ralph E. Hillegas, 1494 Grand Ave., San Leandro.

Pasadena: Pasadena Civic Orchestra (100). Richard Lert, conductor. 9 concerts. Civic Auditorium (3,000). Mgr., Lida M. Marshall, 16 No. Marengo Ave., Pasadena.

Sacramento: Sacramento Philharmonic (75). George F. Barr, conductor. Six series concerts plus radio engagements, out-of-town concerts, children's concerts. Memorial Auditorium (approx. 4,500).

San Francisco: San Francisco Symphony. (100). Pierre Monteux, conductor, Igor Stravinsky, William Steinberg, guest conductors. Soloists, Skolovsky, Naoum Blinder, Boris Blinder, Brailowsky, Franceschi, Spivakovsky, Magaloff, Brice, Schnabel, Brereton, Kullman, Tourel, Norma Andreotti, Douglas Beattie, Mario Berini, Eula Beal. 88 concerts (49 regular concerts, 6 young people's concerts, Rudolph Ganz conducting; 10 Standard Oil broadcasts; 12 municipal concerts, sponsored by the Art Commission of the City and County of San Francisco; 6 out-of-town concerts; 5 to be announced). War Memorial Auditorium (3,252). Mgr., Howard K. Skinner, War Memorial Opera House, San Francisco.

Santa Monica: Santa Monica Symphony (92). Jacques Rachmilovich, conductor. Soloists, Louis Kaufman and others. 5 concerts. Barnum Hall (1,500). Six recordings have been released. Mgr., Mrs. Delphine Delmas Rasco, 740—19th St., Santa Monica.

Stockton: Stockton Symphony (75). Manlio Silva, conductor. Soloists, Nergiz Apkarian, Xenia Boodberg, Irwin Moutner. 8 concerts. Stockton High School Auditorium (2,100). Mgr., Mrs. Robert E. Lewis, P. O. Box 503, Stockton.

Whittier: Whittier College-Community Symphony (94). Ruth Haroldson, conductor. Soloists, usually college music majors, sometimes guest artists. 5 concerts. Whittier High School Auditorium (3,000). Mgr., Lawrence Porter, Whittier College Orchestra, Whittier College, Whittier.

COLORADO

Colorado Springs: Colorado Springs Symphony (70). Dr. Frederick Boothroyd, conductor. Soloists, Milstein, Johana Harris, Frances Yeend, Ramon Vinay. 5 concerts and 1-2 extra. School Auditorium (1,447 and 200 chairs). Mgr., Lucinda Shutt, 1018 E. Willamette, Colorado Springs.

Denver: Denver Symphony (80). Saul Caston, conductor. Soloists, Francescatti, Solveig Lunde, Malcuzynski, Battista, Selma Caston, Fuchs, Piatigorsky, Carol Brice, Kapell, Ricci. 15 concerts. 5 extra concerts. 10 children's and youth concerts. Auditorium (3,200). 10 out-of-town concerts. Mgr., Helen Black, 458 City & County Bldg., Denver.

CONNECTICUT

Bridgeport: Connecticut Symphony (72). Daniel Saidenberg, conductor. Soloists, Mitchell Miller, Norman Dello Joio, Jane Carlson, Dorothy Sarnoff, Paul Bernard, Oscar Shumsky. 7 concerts. Klein Memorial Auditorium. Plans include monthly pop concerts during season. Mgr., Louis J. Standish, Jr., P. O. Box 412, Bridgeport.

New Haven: New Haven Symphony (85). Hugo Kortschak and Richard Donovan, conductors. Soloists, Paul Hindemith, Ward Davenny, Ricci, Bruce and Rosalind Simonds, Makovsky, Jagel, Beveridge Webster, 8 concerts. Woolsey Hall (2,375). 8 Yale Bowl pop concerts, Harry Berman, conductor; 3 Saturday afternoon young people's concerts, Feb.-March. Mgr., Meyer Sokoloff, 39 Church St., New Haven.

New London: New Lonon Civic Orchestra (55). Victor Norman, conductor. Soloists, Sylvia Dickler, Jarl Norman, Mary Poore. 4 concerts. Buell Hall (1,200). Address: 202 Pequot Ave., New London.

Waterbury: Waterbury Civic Orchestra (65). Mario Di Cecco, conductor. 10 concerts. Buckingham Hall. Mgr., Mario Di Cecco, 168 Grand St., Waterbury.

DISTRICT OF COLUMBIA

Washington: National Symphony (100). Hans Kindler, conductor; Georges Enesco, Tauno Hannikainen, Igor Stravinsky, guest conductors. Soloists, Varnay, Templeton, Hess, Grainger, Gorodnitzki, Eidus, MacWatters, Pressler, Makovsky, Spivakovsky, Vronsky and Babin, Morini, Juanita Carter, Pinza, Moisiewitsch, Rubinstein, Russian Ballet. 105 concerts (winter season). Constitution Hall (3,844). Annual concert series in Baltimore; and approx. 40 additional tour engagements. Mgr., J. E. Mutch, 1727 K St., N.W., Washington.

Washington: United States Navy Band (90, approx.). Lt. Comdr. Charles Brendler, conductor. Soloists, William T. Cameron, Jesse James Tyron, Homer Phillips, Anthony Mitchell, Gordon Finlay. 100 concerts. Auditorium, Sail Loft—Navy Yard. 1948 spring tour now being booked in West Virginia, Kentucky, Ohio, Missouri, Nebraska, Iowa, Minnesota, Wisconsin, Illinois, Indiana, Michigan, Pennsylvania, New York. Tour Mgr., G. B. Sandefer, Suite 203, 1101 Vermont Ave., Washington.

FLORIDA

Coral Gables: University of Miami Symphony (85). Dr. Modeste Alloo, conductor. 6 pairs of concerts. Miami Senior High School Auditorium (1,286). Mgr., Mrs. Marie Volpe, University of Miami, Coral Gables.

GEORGIA

Atlanta: Atlanta Symphony (101). Henry Sopkin, conductor. Soloists, Robert Harrison, Despy Karlos, Joyce Strong, Eugenia Snow and others. 15 concerts. Municipal Auditorium (5,300). Concerts in other Georgia cities. Mgr., Richard Stout, 226 Chandler Bldg., Atlanta.

Savannah: Savannah Music Association. Kenneth E. Palmer. Mgr., F. H. Opper, Pres., P. O. Box 184, Savannah. Orchestra not functioning this season.

ILLINOIS

Bloomington: Bloomington-Normal Symphony (65). Spencer Green, conductor. Soloists, Edward Preodor and others. 3 concerts. Scottish Rite Auditorium (1,400) Mgr., Maury Powell, Corn Belt Bk. Bldg., Bloomington.

Chicago: Chicago Symphony (102). Artur Rodzinski, conductor. Tauno Hannikainen, assistant conductor. Fritz Busch, Pierre Monteux, Désiré Defauw, guest conductors. Soloists, Zaremba, Novaes, Milstein, Lawrence, Janssen, Jessner, Szantho, Hess, Casadesus, Piatigorsky, Weicher, Menuhin, Kapell, Thibaud, Rubinstein, Horowitz. 130 concerts. Orchestra Hall (2,582). Tour concerts in Milwaukee, Detroit, Ann Arbor, Toledo, Green Bay, Peoria, Davenport, Ottumwa, Des Moines, Wichita, Tulsa, Dallas, Ft. Worth, Beaumont, Port Arthur, Galveston, Baton Rouge, Shreveport, Little Rock, Burlington, Urbana, St. Louis, Bloomington (Ind.). Mgr., George A. Kuyper, 220 S. Michigan Ave., Chicago 4.

Chicago: Chicago Business Men's Orchestra (100). Dr. George Dasch, conductor. 3 concerts. Orchestra Hall. Mgr., Isabelle Gauer, Sec'y, 59 E. Monroe, Chicago.

Chicago: Metropolitan Symphony. Discontinued.

Chicago: Woman's Symphony. In state of reorganization.

Chicago: North Side Symphony (75). Rudolph Reiners, conductor. Soloists, Lewis Kampouris, Hortense Neimark, Gloria Gonon. 3 concerts. Loyola Community Theatre (900). Mgr., R. Allen Wilson, 2148 Ainslie, Chicago.

Evanston: Evanston Civic Orchestra (76). Elwyn Owen, conductor. Soloists, Gilette and Micari, the winner of a piano contest last May, and one still to be chosen. 3 concerts. Cahn Auditorium, Northeastern campus. Mgr., Norman Ross, 617 Davis St., Evanston.

Evanston: Northwestern University Symphony (90). Herman Felber, conductor. Soloists, faculty and student artists. 5 concerts. Cahn Auditorium (1,200). Mgr., George McClay, Northwestern University School of Music, Evanston.

Joliet: Joliet Symphony (70). Pasquale Crescenti, conductor. Soloist, James Hansen. 3 concerts. High School Auditorium (2,300). Mgr., Levon Seron, 81 N. Chicago St., Joliet.

Rockford: Rockford Civic Symphony (85). Arthur Zack, conductor. Soloists, Suzanne Sten, Shura Cherkassky, Ossy Renardy. 15 concerts, 7 in neighboring communities. Shrine Temple (1,500). Mgr., H. A. Johnson, Spring Brook Rd., Rockford.

Waukegan: Waukegan Philharmonic (60). Ennio Bolognini, conductor. Soloists, Greet, Travis, Booth. 4 concerts. High School Gym (3,000). Mgr., D. Rubinson, 433 Gillett, Waukegan.

INDIANA

Ft. Wayne: Ft. Wayne Philharmonic (70). Hans Schwieger, conductor. Soloists, Solveig Lunde, Isaac Stern, Dorothy Maynor, Carolyn Long, Mary Van Kirk, James Pease, David Lloyd. 14 concerts; 2 children's concerts; 5 chamber music concerts in city, several in surrounding territory. Quimby Auditorium (2,000). Mgr., Richard H. Wangerin, 209 West Berry St., Ft. Wayne 2.

Gary: Gary Civic Symphony Society (85). Rudolph Reiners, conductor. Soloists, Devy Erlih, Edith Martin, Gloria Gonan, Louis Kampouris, Shrago and Levitan. 6 concerts. Auditorium (950). Mgr., Frances Monfort, Sec'ty., Box 209, Gary.

Indianapolis: Indianapolis Symphony (85). Fabien Sevitzky, conductor. Guest conductors, Georges Enesco, Howard Hanson. Soloists, Hess, Menuhin, Steber, Thibaud, Pressler, Svanholm, Resnik, Stern, etc. 70 concerts. Murat Theatre (1,926). Mgr., Howard Harrington, Murat Theatre, Indianapolis.

North Manchester: North Manchester Civic and Manchester College Symphony (65). Samuel L. Flueckiger, conductor. Soloists, not announced. 3 concerts and participation in Messiah. North Manchester High School Auditorium (700). Mgr., Lowell Coates, Pres., N. Manchester, Ind.

South Bend: South Bend Symphony (85). Edwyn Hames, conductor. Soloists, Templeton, James Wolfe, Traubel. 6 concerts. John Adams Auditorium. Mgr., Mrs. J. H. Mitchell, 2110 Parkview, South Bend.

Terre Haute: Terre Haute Civic and Teachers College Symphony (65). Will H. Bryant, conductor. Soloists, Daniel Ericourt, Mary Johnston, Grace Sutherland, Henry Cowell. 4 concerts. Indiana State Teachers College Auditorium (1,800). Mgr., Will H. Bryant, 302 No. 6th St., Terre Haute.

IOWA

Davenport: Tri City Symphony (85). Oscar W. Anderson, conductor. Soloists, Frances Yeend, Mario Lanza, Ruggiero Ricci, Rudolf Firkusny, Mac Morgan. 5 concerts, plus 3 children's concerts. Masonic Temple (3,000). Mgr., Mrs. R. B. von Maur, 2915 Middle Road, Davenport.

Des Moines: Drake-Des Moines Symphony (100). Frank Noyes, conductor. Soloists, Bampton, Primrose, Pressler. 5 concerts. Roosevelt Auditorium (2,300). Address: Drake University, Des Moines.

Sioux City: Sioux City Symphony (70). Leo Kucinski, conductor. 5 concerts, also concerts for school children. Central High School Auditorium (1,800). Address: Gladys Manning, Office Sec'y, 411 Commerce Bldg., Sioux City.

Waterloo: Waterloo Symphony (60). Conductor, Otto Jelinek, (instructor of strings, Grinnell College, conductor of college orchestra there). Soloists, vocal quartet from Iowa State Teachers College. 3 concerts. East High School Auditorium (1,260). Sec'ty, Mrs. Jack Campbell, 118 Sans Souci Dr., Waterloo.

KANSAS

Hays: Fort Hays Symphony (60). Carl J. Malmberg, conductor. Soloists not selected yet. 4 concerts. Sheriden Coliseum (2,000). Some out of town concerts. All home concerts are free. Mgr., Robert M. Taylor, Hays.

Wichita: Wichita Symphony (91). Orien Dalley, conductor. Soloists, Yeend, Lanza, Whittemore and Lowe, Bampton, Kapell, David Robertson. 12 concerts (5 pairs, 2 school). East High School Auditorium (2,200). An affiliate is the Wichita Youth Symphony (115 high school and intermediate school musicians from 16 nearby towns). Mgr., Alan Watrous, 213 So. Water, Wichita.

KENTUCKY

Covington: Northern Kentucky Symphony (60). Fritz Bruch, conductor. Soloists not yet decided upon. 3 concerts. YMCA Auditorium. Mgr., Fritz Bruch, 2726 Stratford Ave., Cincinnati 20, Ohio.

Louisville: Louisville Philharmonic (70). Robert Whitney, conductor. Simon Parmet, guest conductor. Soloists, Stern, Moiseiwitsch, Morini, Kullman, Robert McDowell, Traubel, Louisville Philharmonic Chorus. 48 concerts (16 evening, 16 out of town, 16 youth). Appears for the third time on NBC's "Orchestras of the Nation" series; 42 Sunday afternoon programs broadcast over WHAS. Mgr., John G. Snowden, 830 S. 4th St., Louisville 3.

LOUISIANA

New Orleans: New Orleans Symphony (76). Massimo Freccia, conductor. Soloists, Sidney Foster, Arrau, Milstein, Stern, Elman, Casadesus, Szigeti, Luboshutz and Nemenoff, Fleisher, Schuster, Merrill, Munsel. 44 concerts. Municipal Auditorium (2,700). Tours in Alabama, Mississippi, Louisiana. Mgr., George Allen Foster, 605 Canal St., New Orleans 16.

MAINE

Bangor: Bangor Symphony (60). Adelbert Wells Sprague, conductor. 6 concerts. City Hall (1,150). 1 concert annually at University of Maine, Orono, Me. Address: Board of Directors, Symphony House, Bangor.

Portland: Portland Symphony (75). Russell Ames Cook, conductor. Soloists, Marjorie Lawrence, Ruggiero Ricci, Bowdoin College Glee Club, David Baker. 4 concerts. City Hall Auditorium (3,000). Mgr., Louis Rapoport, 118 Coyle St., Portland.

MARYLAND

Baltimore: Baltimore Symphony (83). Reginald Stewart, conductor. Ilya Schkolnik, assistant conductor. Soloists, Stewart, Elman, Resnik, Shumsky, Novaes, Gorodnitzki, Piatigorsky, Kipnis, Milstein, John Charles Thomas. 71 concerts, inc. 2 subscription series, four series of educational concerts in public school auditoriums, Lyric Theatre (2,651). 27 tour concerts, Canada to Florida, inc. one concert in Carnegie Hall, New York. Mgr., C. C. Cappel, 1112 Fidelity Bldg., Baltimore.

MASSACHUSETTS

Boston: Boston Symphony (109). Serge Koussevitzky, conductor. Richard Burgin, associate conductor. Charles Muench, Leonard Bernstein, Eleazar de Carvalho, guest conductors. Soloists, Hess, Malcuzynski, Reisenberg, Rubinstein, Stern, Neveu, Marina Koshetz, Steber, 60 concerts in Boston; 45-40 out of town. Symphony Hall (2,631). Concerts in New York, Brooklyn, Providence, Cambridge, New Haven, New Brunswick, Pittsburgh, Cincinnati, Bloomington and South Bend (Ind.), Chicago, Ann Arbor, Detroit, Rochester, New London, Washington, Hartford, White Plains, Northampton, Philadelphia. Also 58 pop concerts and 21 Esplanade concerts, Arthur Fiedler, conducting. 6 youth concerts. 14 concerts at the Berkshire Festival. Mgr., George E. Judd, Symphony Hall, Boston 15.

Boston: Civic Symphony of Boston (85).

(*Continued on page 8*)

SIR ERNEST MACMILLAN

The drawings on this page are by Harry Pollack, who came to Toronto from England at the age of 5, studied violin in that city with teachers including Von Kunitz and at the Toronto Conservatory of Music. He played with the Toronto Symphony and took art instruction at the Ontario College of Art. In 1927 he moved to Montreal, where he joined the orchestra of Les Concerts Symphoniques at the beginning of that group in 1935 (he is still a member) and studied at the Beaux Arts in that city. His wife is a violinist, and they have one daughter.

FINANCING THE YOUTH ORCHESTRA

New Popularity Marks These Playing Groups — Pittsburgh Writer Outlines One Plan of Organization and Backing

By MARION MAAZEL

"Will you donate fifty cents to the Pittsburgh Youth Symphony and take a chance on a new car?" These words were spoken thousands of times this summer on the streets of Pittsburgh. For this fifty cent investment, a lucky person will win one of today's scarce items and contribute to the total of $7,000 for the purchase of instruments and the music library for the Youth Orchestra. This is one of the many devices used by the diligent group of men and women who help make the Pittsburgh Youth Symphony an outstanding civic achievement. While various plans for youth symphonies have been adopted by other cities, a very workable pattern has been in force here.

For many years the Musical Director, Stanley Levin, cherished a dream of establishing an orchestra that would absorb young musicians graduated from high school and with no further outlet for their interest in ensemble playing. With no available funds, this idea might have remained a dream, but a determined group of young people from all parts of Pittsburgh banded together and donated a dollar each to an "orchestra fund." The ninety dollars collected was a veritable windfall, since the rehearsal hall rental amounted to five dollars a session, with incidental expenses numerous. Music was borrowed from the Board of Education, instruments from anyone who would lend them. The fact that an uninsured instrument was stolen and had to be replaced did not dishearten this spirited group.

In June, 1945, after eight arduous rehearsals the Pittsburgh Youth Symphony launched an ambitious concert, programming a Beethoven Symphony. After the debut, the people of Pittsburgh were eager to foster the Youth Orchestra.

The Mayor issued a statement asking public support of the organization not only as an artistic endeavor, but as an ideal activity for the youth of the community. Dynamic Mrs. Clifford S. Heinz and her efficient co-worker, Mrs. Robert J. Frank, went to work. A sponsoring committee for prestige was soon formed, immediately followed by a crack fund raising committee with a goal of $6,000. This sum was raised by telephone, letter and personal appeal.

•

A resourceful women's entertainment committee promised further activity. An early project was a Youth Symphony concert followed by a dinner, with prominent people of the art, civic, religious, social and educational world invited to meet the players. Six distinguished guests were grouped with four young orchestra members at each table, and by the end of the first course, friendliness was established. Mayor Lawrence's welcoming speech was followed by the musical director's talk in which he discussed the problems and aspirations of his young musicians. The evening attracted a great many new friends for the orchestra.

In June, 1946, the Pittsburgh Youth Symphony was granted a charter, a most important step. Without a charter, each board member or even a donor of fifty cents could be held liable for any debt incurred by the organization. Now the group functions as an incorporated association, elects its officers and raises funds for its own projects, sometimes recruiting new members or perhaps sending a gift to a sick associate.

•

The personnel of the Youth Symphony is about 120, made up largely of recent graduates of the Pittsburgh district high schools. There is a constant turnover, many of the young people go on to other schools or leave the city. When auditions were held this year, there were over 250 eager applicants. An advisory committee, headed by Dr. Oscar Demmler, special supervisor of Instrumental Music in the Public Schools, selects the candidates and makes all decisions pertaining to things musical.

Constantly on the alert to broadcast any needs is the publicity and radio committee. A telephone and ticket committee sells concert tickets and sees that the seats are occupied. A definite responsibility is also felt by the orchestra members and their families to sell tickets. Everyone is rewarded by a fine cross section of interested listeners, many of whom are attending their first symphony concert.

Numerous engagements have been secured for the orchestra. It is interesting to note that Womens' Clubs welcome the group as an innovation and a great departure from the singer or speaker who usually entertains them. The club dates culminated in an engagement by the Social Service Board of the Presbyterian Hospital for its annual fund raising benefit concert. Thirty-four hundred people cheered the orchestra.

So as not to conflict with union regulations, no one connected with the orchestra receives any remuneration. But in lieu of a fee, the organization sponsoring a concert donates an instrument, a $700 harp being an impressive addition. Supervised by the plate engraving committee, the name of the donor and date of the concert is inscribed on each instrument. The board of directors administers funds, directs the over-all activity and sets the policy of the organization. Their project this year is to establish a revolving scholarship and loan fund.

With the 1947-48 season, the Pittsburgh Youth Symphony is in its fourth year of activity and has already well settled into the cultural life of the city. Thanks to the enthusiasm of the young people, the inspiration of the musical director, the untiring Women's Committees, the tremendous co-operation of the men in financial and legal guidance, the orchestra has become an institution to which Pittsburgh can look with pride.

The story of the Pittsburgh Youth Symphony is a story of persistent faith in an ideal—one which might well be emulated for establishing Youth Orchestras in many other cities.

Marion Maazel has contributed articles to national music magazines and for several years wrote a music column in Los Angeles. She is the mother of Lorin Maazel, young conductor and violinist. In the Pittsburgh Youth Symphony, she is a member of the Women's Committee.

PLAYERS AND SPONSORS

OPENING THE DRIVE

for the Pittsburgh Youth Symphony, are Mrs. Clifford S. Heinz (left), president, and Mrs. Robert J. Frank, first vice-president. At the left, four young players in the organization. (First photo by Bill Benswanger.)

YOUNG KANSAS MAKES MUSIC.

A string quartet, one of the numerous small groups from the Wichita Youth Symphony, includes (l. to r.) Ronnie Roberts, John Dalley (son of the conductor, Orien Dalley), Charles Johnson and Jay Decker. The Wichita Youth Symphony, an affiliate of the Wichita Symphony Society, has 125 players chosen from 350 auditioned from 20 towns of the area. Members must belong to their own school band or orchestra to qualify. Each player must justify advanced training on his instrument; compile a notebook with illustrations of four composers chosen from works played during the year; write an original composition for solo instrument and piano. (Photo by Math Borniger.)

AT PACIFIC NORTHWEST MUSIC CAMP

(Camp Waskowitz), North Bend, Wash., chamber music players of the Youth Symphony of the Pacific Northwest (Seattle), Francis Aranyi, musical director, rehearse outdoors. This orchestra started its sixth season with a member of 90. It gives yearly ten to twelve symphony concerts for the public, and four at high schools of Seattle, besides chamber music programs.

There ordinarily doesn't seem to be any determining factor in the selection of a new work to be played by an orchestra. Even the quality, in many cases, does not necessarily have anything to do with the selection. For the announcement of something new, when accompanied by intensive publicity, generally creates a certain aura of glamor. Everyone clamors for a first performance, though the second and third performances of a promising work are far more commendable. But with each successive playing of a work the chances for publicity and exploitation dwindle; and that particular factor has come in for some high and mighty consideration in planning premieres and programs during recent years.

For instance, there was a tale about a new symphony by one of our Allied composers. Without even seeing the score there was such a scrambling for the first performance by three conductors that the honors had to be divided three ways—a first radio, recording and concert performance. And after all that, the work turned out to be somewhat of a dud. However, the promotional advantages involved were tremendous. Then there was a piece by a prominent movie actor that not only was premiered but probably had as many symphonic performances as any one work this country had that particular season. Certainly it was not performed so often because of its musical worth alone.

It is encouraging, however, to be able to report at this time that the trend is taking a decided turn for the better. This is no attempt at a complete survey, but rather a casual cross-section of what is being heard this season for the first time throughout this country. One notes a list of representative serious composers while scanning the announcements, and also a trend toward the commissioning of works. This is an especially gratifying procedure, since composers' chances of performances are generally precarious, to say the least.

•

The Dallas Symphony, under the direction of Antal Dorati, has established the custom not only of commissioning a work each season but also giving the composer a substantial cash award. This year the distinction went to Walter Piston. Toch's Dramatic Prelude, to be performed in January, was commissioned for the Cleveland Orchestra by the Fynette-Kulas American Composer's Fund. Alfred Wallenstein, conductor of the Los Angeles Philharmonic, commissioned a Fantasy for Trombone and Orchestra by Paul Creston for the orchestra's first trombonist, Robert Marsteller; and Koussevitzky has commissioned Samuel Barber to write a work for soprano and orchestra.

Vladimir Golschmann has devised a colorful list of firsts for the St. Louis Symphony including Feuille D'images, by Louis Aubert (b. 1877); La Kermesse et le diable, by Henri Barraud (b. 1900); Divertimento for Trumpet and String Orchestra by the Hungarian Tibor Harsanyi (b. 1898); and Marcel Landowsky's Symphonic Poem. A world premiere of Alexandre Tansman's Seventh Symphony, composed in California in 1943, has already been given this season and ,as a lighter touch, George Antheil's Suite from Specter de la Rose will be played.

•

Serge Koussevitzky promises a symphony in no less than ten movements for *huge* orchestra by the popular contemporary French composer, Olivier Messiaen, in addition to the veteran Italian composer Malipiero's Fourth Symphony, a cello concerto by the Russo-Armenian Khatchaturian, and two works by Honegger, who is now in this country. Nor have the Americans been slighted—new symphonies by Piston, Cowell and Diamond, and a piano concerto by Hanson are also among the firsts for the Boston Symphony.

Malipiero comes in for a first hearing in Washington, too. Hans Kindler is conducting his Third Symphony this season, as well as a Symphony by George Wargo and the Second Symphony by Robert Ward, a young American who was acclaimed not long ago for his first symphonic work. Burrill Phillips' Scena and a new version of Henry Cowell's Hymn and Fuguing Tune are also on the agenda. Philip Henry's Pacific Nocturne, composed during a period of enforced inactivity in the Pacific during the war, was played in October.

•

Eugene Ormandy and the Philadelphians prefer not to count their symphonies before they are hatched. One thing is certain, though. The natives are being cared for—Vincent Persichetti's Third Symphony and Zimbalist's Violin Concerto in C sharp minor were heard last month and Barber's Suite from Medea is scheduled for December 5. All these composers are or have been residents of Philadelphia. Three pieces by young American composers are being played by Reginald Stewart and the Baltimore Symphony—Alan Schulman's Pastorale and Dance for violin and orchestra, Elliot Carter's Holiday Overture, and Gardner Read's Prelude and Toccata. Martinu's Toccata and Two Canzones is also on the list. Mr. Read was represented in Pittsburgh, too, when his Pennsylvania Suite was conducted by Fritz Reiner last month.

The Cleveland Orchestra, under George Szell, after the first of the year will perform William Grant Still's Archaic Ritual, pianist-composer Artur Schnabel's Rhapsody for Orchestra, and Herbert Elwell's Pastoral for Voice and Orchestra. Fabien Sevitzky is introducing to Indianapolis Harris' Prelude and Jacobi's Two Pieces in the Sabbath Mood; and Karl Krueger will offer Rudolf Reti's First Piano Concerto in Detroit. Toronto heard John Weinsweig's Divertimento for flute and strings in October; and Donald Pond's Suite for Orchestra—In Youth is Pleasure—will also be conducted by Sir Ernest MacMillan right after the first of the year.

•

In Minneapolis, Dimitri Mitropoulos conducted William Schuman's A Free Song, and in March, he is scheduling James Aliferis' First Symphony. Mr. Aliferis is a member of the University of Minnesota faculty. New Orleans is taking care of its bassist, Robert Rohe, by playing his Suite for Strings; and the Rochester Symphony is playing Alec Wilder's Piece for Orchestra. Wilder is an Eastman graduate. Alfred Wallenstein, in Los Angeles, claims the first concert performance in this country of Mozart's B flat Major Bassoon Concerto, on Nov. 20, with Frederick Moritz as soloist.

The Erie, Pa., Philharmonic Orchestra, under its new conductor, Fritz Mahler, will give the American premieres of the overture to Jaromir Weinberger's opera, The Beloved Voice, and Prokofieff's Suite, 1941.

Nor has the Philharmonic in New York fallen down on the job. Marion Bauer's Sun Splendor, Elie Siegmeister's First Symphony and Krenek's Fourth Symphony have already been heard. Honegger's dramatic oratorio, Jeanne d'Arc au Bucher, Mahler's Sixth and Elsa Barraine's Second Symphonies are all on the way.

As for New York music lovers, as long as Leonard Bernstein is at the City Center and Thomas K. Scherman is conducting the Little Orchestra Society, there need be no concern for the lack of new and unfamiliar music.

•

"Novelties"

Some Conductors Tell Which They Chose for 1947-8 Lists...

By ROSALYN KROKOVER

Jewel Sackett Heard in Recital

Jewel Sackett, soprano, artist-pupil of Goeta Ljungberg, was heard on Nov. 6 at Steinway Hall. She revealed a voice of fine natural quality and able interpretations in a program of Pergolesi, Mattei, Sarti, Duparc, Mozart, Chausson, Fourdrain, Charpentier, Hageman, Bantock and Massenet. The deft accompanist was Paul Meyer. D. B.

Desi Halban in Europe

Desi Halban, soprano, now in Europe on a successful concert tour, recently sang 15 times in six weeks in Norway, Holland, Austria and England. Miss Halban studies with Elizabeth Alexander Major.

Vienna Choir Boys to Return

For the first time in 10 years, the Vienna Choir Boys will be heard in the United States in 1948. They will be brought back by S. Hurok, who presented them here from 1932 to 1938.

Thanks, England

OUR stay in England this year proved as interesting and resultful as last year's. No other heading can be used to express our feelings.

While we purchased many instruments and bows their export to the United States draws little from the large backlog of fine instruments your country holds. Those of you who sold prized possessions—our thanks. Those of you who helped me in my travels—our grateful appreciation. To all my friends—thanks for everything.

Kenneth Warren
Rare Violins

28 EAST JACKSON BOULEVARD
CHICAGO

(from the Strad Magazine, issue of November)

The month of December will find us ready to show many of the instruments purchased by me in England. Collection includes violins by Antonius Stradivarius, Dom. Montagnana, J. B. Guadagnini, Carcassi, Gabrielli, and many others of like quality. Inquiries invited.

CARMELINA ROSELL

Soprano in Town Hall Debut

New York Herald Tribune:

Carmelina Rosell made her debut at Town Hall . . . and acquitted herself with distinction. The Cuban soprano's technical equipment was excellent, and this impression was further strengthened by a brilliant temperament; her judgment in program-making was quite suitable to her talents. Miss Rosell's voice was of the light-bodied variety. In her Mozart group she sang with decided elegance and spirit; the difficult embellishments in 'L'Amero saro costante' came off with style, and with the proper doll-like effect. Closer to her true heart, however, and much more to her advantage were the Spanish-impressionist songs by Gisela Hernandez—two of these were a first performance—and Schuyten's "Ici Bas" which was written for Miss Rosell. The latter, half sad, half happy piece with its lingering overtones, was her finest vehicle, allowing Miss Rosell much freedom in the diseuse type of expressionism which she did so admirably.

New York Times:

Gifted Cuban soprano . . . sang the music of many composers, from Pergolesi to our contemporaries and managed to convey the unique expressive quality of each number to her many listeners, who responded with resounding applause and shouted bravos. Her voice . . . was best suited to the four Mozart selections, but she possessed ability to focus and project it so that her voice seemed bigger than it was. It sounded equally pleasing and well-adapted to a Bach aria and "Ici Bas," composed for her by Schuyten, which she sang with conviction and intensity. Rapid and coloratura passages were sung with graceful agility.

Suite 701, 119 West 57th Street, New York 19, New York

Juilliard School and Composers' League Sponsor Festival in Honor of Bloch

The Juilliard School of Music, in collaboration with the League of Composers, sponsored a festival of three concerts devoted to music of Ernest Bloch on Nov. 14 and 15 in the Concert Hall of the School.

The League of Composers participated in the festival as part of its 25th anniversary celebration. The purpose of the programs was to give recognition to Bloch's outstanding contribution to music.

Artists and faculty members participating included Felix Salmond, cellist, with the Juilliard Orchestra, under the direction of Edgar Schenkman, in Schelomo, a superb performance; Dusolina Giannini, soprano, heard in the composer's two Psalms, accompanied by Vincent Persichetti; Milton Katims, violist, playing the Suite in Four Movements, assisted by Artur Balsam at the piano. At the special invitation of Mr. Bloch and of the School, the Griller Quartet agreed to take part in the festival, performing Bloch's recently composed Second String Quartet. The novel idiom, including the principle of non-repetition of themes in the first movement, had a splendid reading.

The Nov. 14 recital opened with the Quintet for Piano and Strings, given its world premiere 25 years ago in the first program by the League of Composers, Nov. 11, 1923, at the Klaw Theatre with Harold Bauer and the Lennox Quartet.

The second concert (afternoon of Nov. 15) included Prelude, Night, and the two sections of In the Mountains, all for String Quartet, played by Charles Libove, Arnold Belnick, Sol Greitzer and Alla Goldberg, Juilliard students. This was a worthy hearing of early descriptive works. Much temperament but somewhat harsh sonorities characterized 18-year-old Sigi Weissenberg's dynamic performance of the polytonal piano sonata.

On the final evening, a large audience heard the Chamber Orchestra under Mr. Schenkman in the Concerto Grosso, of Bloch's "neo-classic" period, with Donald Kemp playing the piano obbligato. Interesting as examples of the composer's impressionistic style of some 35 years ago were the two interludes from his opera Macbeth, which earned warm applause. The most fervid ovation, however, went to Mr. Salmond for his fine playing in Schelomo; his golden tone was beautifully complemented by the vivid playing of the orchestra. The Israel Symphony closed a festival which gave worthy representation to the various periods of one of the most vivid musical creative figures in this country.

M. T.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Dec. 1. Poldi Mildner, pianist, CH, E; Little Orchestra Society (Ezio Pinza, soloist), TH, E.

Dec. 2. Abbey Simon, pianist, CH, E; Ivy Improta, pianist, TH, A; Claude Frank, pianist, TiH, E.

Dec. 3. Alexander Brailowsky, pianist, CH, E; Vivian Rivkin, pianist, TH, E; Kathleen Kersting, soprano, TiH, E.

Dec. 4. New York Philharmonic-Symphony, Mitropoulos conducting, Raya Garbousova, cellist, soloist, CH, E; compositions of Carlo Stea, with Joan Slessinger, pianist, and others, TiH, E; Alfonso Romero, recital, CRH, E.

Dec. 5. New York Philharmonic-Symphony, Mitropoulos conducting, Raya Garbousova, cellist, soloist, CH, A; Yara Bernett, pianist, CH, E; Dorothy Eustis, pianist, TH, E; American Soviet Music Society concert for members, TiH, E; James Morrison, recital, CRH, E.

Dec. 6. New York Philharmonic-Symphony, Mitropoulos conducting, CH, E; Rudolf Serkin, pianist, and Adolf Busch, violinist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; folk music concert, presented by Ted Zittel, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Kathleen Chrisman, soprano, TiH, E.

Dec. 7. New York Philharmonic-Symphony, Mitropoulos conducting, Raya Garbousova, cellist, soloist, CH, A; Samson Francois, pianist, CH, E; Mona Paulee, mezzo-soprano, TH, A; New Friends of Music (Paganini Quartet and Ray Lev), TH, 5:30 p.m.; Griller Quartet, TH, E; Alice Gerstl Duschak, soprano, TiH, A; Virginia Shaw, soprano, TiH, E; Louella Cook, song recital, CRH, A.

Dec. 8. Benno Moiseiwitsch, pianist, CH, E; Ruth Klingmann, soprano, TH, A; Bartlett and Robertson, duo pianists, TH, E; Mathilde McKinney, pianist, TiH, E.

Dec. 9. Philadelphia Orchestra, CH, E; Jeanne Mitchell, violinist, TH, A; Marguerite Standen, soprano, TiH, E.

Dec. 10. Zadel Skolovsky, pianist, CH, E; Ruby Mercer, soprano, TH, A; Maxim Schapiro, pianist, TH, E; Sidney Edwards, cellist, and Ward Davenny, pianist, TiH, E.

Dec. 11. New York Philharmonic-Symphony, Mitropoulos conducting, Oscar Levant, pianist, soloist, CH, E; Estelinha Epstein, pianist, TH, A; Raoul Jobin, tenor, TH, E; Carmen Ascolese, tenor, CRH, E.

Dec. 12. New York Philharmonic-Symphony, Mitropoulos conducting, Oscar Levant, pianist, soloist, CH, A; Jean Watson, contralto, CH, E; Muriel Smith, contralto, TH, A; Walter Cassel, baritone, TH, E; Edith Allaire, guitarist, folk songs, TiH, E.

Dec. 13. Paul Loyonnet, pianist, CH, A; New York Philharmonic-Symphony, Mitropoulos conducting, CH, E; Hootenanny at Midnight, CH, 12:00; Rudolf Serkin, pianist, and Adolf Busch, violinist, TH, A; Efrem Zimbalist, violinist, TH, 5:30 p.m.; New York University Glee Club, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Susan Reed, folk songs, TiH, E; Henry Cumba, recital, CRH, E.

Dec. 14. New York Philharmonic-Symphony, Mitropoulos conducting, Oscar Levant, pianist, soloist, CH, A; Luboshutz and Nemenoff, duo pianists, CH, E; Solveig Lunde, pianist, TH, A; New Friends of Music (Busch-Serkin Trio), TH, 5:30 p.m.; Dorothy Maynor, soprano, TH, E; Arex Melkonian, soprano, TiH, E; Guido Morvillo, recital, CRH, A.

OSWALD
JONAS
MUSIC THEORIST

Available for Lectures on "The Teaching of Heinrich Schenker", "From the Workshop of the Masters", "The Meaning of Musical Manuscripts", and Various Other Subjects.

"Schenker was one of the most original thinkers of our day; and Dr. Jonas, who had not only the advantage of personal association with him, but has himself written extensively on Schenker's fruitful theories, is eminently fitted to introduce a knowledge of this new field of musical research in this country."

(Ernest Newman to the London Home Office)

Address: 825 Orchestra Building, Chicago, Ill.

As Escamillo in Carmen

JESS WALTERS
BARITONE

Triumphs at Covent Garden

IL TROVATORE

"Mr. Jess Walters as the Count di Luna really stole the honours: his tone is solid, his words clear, his delivery impressive."—*The London Times.*
"In the posturing and commanding character of the Count . . . Jess Walters' voice soared magniloquently above the rest."—*The London Star.*

MAGIC FLUTE

"Jess Walters, as Papageno, made me wish that Mozart had written more arias for the little bird-catcher . . . Mr. Walters' baritone has a pleasing naturalness that, together with his Irish accent and delightful clowning, made Papageno the most sympathetic character in the opera. His antics provide almost the only action."—*The London Star.*

"Jess Walters is a lively actor as well as versatile singer."—*London Daily Herald.*

CARMEN

"Rich, open tone of Mediterranean quality."—*London Observer.*

and in Chicago

LA TRAVIATA

"But the evening's special accolade must go to Jess Walters whose portrayal of the elder Germont was consistently sympathetic, and whose 'Di Provenza' was winningly straightforward and warm both in voice and intent."—*Irving Sablosky, Chicago Daily News.*

"Jess Walters disclosed a voice of great beauty of texture, with a comprehension of dramatic values that made his two arias stand out as accomplishments of more than ordinary worth. 'Di Provenza il Mar,' in particular, well deserved the ovation given to it."—*Felix Borowski, Chicago Sun.*

RIGOLETTO

"Jess Walters not only sang the great aria of the second act, and that of the third, with beautiful texture of tone, and imbued it with dramatic power, but he gave evidence that he knew his way about the theater."—*Felix Borowski, Chicago Sun.*

"Jess Walters rose to sublime heights in his characterization of the jester. His acting in the third act projected all the various phases of the hunchback's emotional life."—*Andrew Foldi, Chicago Daily Times.*

Personal Representative: HULDA ROSSINI, 50 Central Park West, New York City

After 15 Years—

the

National
Association for
American
Composers and
Conductors

reports to the American public:

The works of 482 composers presented in NAACC concerts.

Over 1,600 American compositions played at NAACC concerts.

NAACC concerts recorded for rebroadcast overseas by the Office of International Information and Cultural Affairs of the United States Department of State.

Annual awards of the Henry Hadley Medal and NAACC citations for distinguished contributions to American Music have honored:

Pierre Monteux, Mrs. Edward MacDowell, Hon. Fiorello H. LaGuardia, John Simon Guggenheim Memorial Foundation, Izler Solomon, Deems Taylor, Dr. Sigmund Spaeth, Nicolai Sokoloff, Gene Buck, Dr. Howard Hanson, Martha Graham, Rose Bampton, Walter W. Naumburg, Bernard Herrmann.

A cordial invitation is extended to all music lovers to join NAACC, and thereby assist in the continued development of American Music.

National Association for American Composers and Conductors, Inc.

15 West 67th Street **New York 23, N. Y.**

SYMPHONIC ROLL-CALL OF 1947-1948

(*Continued from page 4*)

Paul Cherkassky, conductor. Soloists, Nell Robin, Ludwig Juht. 3 concerts. Jordan Hall (1,020). Mgr., Muriel H. Schiff, 118 River Way, Boston.

Boston: Boston Sinfonietta (25). Arthur Fiedler, conductor. Mgr., Arthur Fiedler, Symphony Hall, Boston.

Fall River: Fall River Symphony (60). Ray Groff, conductor. Soloists, Irene Gosciminski, John Bazubka, Eloise Mello and others. 6 concerts. Temple Hall (700). 1 concert, Middleboro, Mass. Mgr., Arthur H. Hathaway, 177 Highland Ave., Fall River.

Malden: Weltman Orchestral Society (45). Edward I. Adelman, conductor. Several soloists. 5 concerts (three free, two paid). Gay Auditorium (1,100). Mgr., J. G. Weltman, 599 Main St., Malden 48.

Springfield: Springfield Orchestra (85). Alexander Leslie, conductor. Soloists, Posselt, Varnay, Goldovsky. Chorus of 150 in Handel's Messiah. 12 concerts. Municipal Auditorium (3,218). 90 piece Young People's Symphony. $6,000 Young People's Scholarship Fund. Pop concerts in summer. Exc. Sec'ty, Mrs. Gladys B. Ryan, 49 Chestnut St., Springfield. Alexander Nathanson, pres.

MICHIGAN

Ann Arbor: Ann Arbor Civic Orchestra (55). Joseph E. Maddy, conductor. Local soloists. 6 concerts. High School Auditorium (1,000). Associated with National Music Camp in awarding scholarships to qualifying high school musicians; also with Michigan Civic Orchestra Association in presentation of annual all-state Massed Civic Orchestra Festivals. Mgr., Philip O. Potts, 1613 East Stadium, Ann Arbor.

Ann Arbor: Michigan Civic Orchestra Association. Consists of about 20 of Michigan's leading civic and community symphony orchestras, including harp and string ensembles. Annual concert of massed personnel from all member orchestras, the Michigan All-State Massed Orchestra Festival, in 1948 will be held at Hill Auditorium, University of Michigan, Ann Arbor, participants limited to stage capacity of 200. Guest conductor to be chosen. Pres., Charles W. Shipman, Director of Monroe Civic Orchestra, Monroe; address for correspondence: Philip O. Potts, West Engineering Bldg., Ann Arbor.

Battle Creek: Battle Creek Symphony (65). Roger Parkes, conductor. Soloists, Rose Suzanne der Derdian, Romeo Tata, Abbey Simon. 4 concerts. Kellogg Auditorium (2,300). Mgr., Raymond Gould, 427 Cap. Ave. S.W., Battle Creek.

Detroit: Detroit Symphony (95). Karl Krueger, conductor. Valter Poole, assistant conductor. Soloists, Grainger, Igleman, Reti, Malcuzynski, Likova, Foldes, Miquelle, Novaes, Thibaud, Nadelman, Van Emmerik, Ricci, Shure. Soloists to be announced for Beethoven's Ninth Symphony. 16 pairs subscription concerts, 24 extra concerts. Music Hall (1,914). Canadian tour, Jan. 20-25; southern tour, March 4-18; Carnegie Hall, May 1-June 10. Henry H. Reichhold, Pres., Music Hall, 350 Madison Ave., Detroit.

Detroit: Faculty Symphony Orchestra (100). Homer LaGassey, conductor. Soloists, Rose Suzanne Der Derdian, Mischa Kottler. 3 concerts. Music Hall (1,920), Masonic Auditorium (4,500). Mgr., Clyde Marsh. Orchestra composed of 70 public school teachers and 30 outstanding amateur musicians of the Detroit area.

Detroit: University of Michigan Extension Orchestra (125). David Mattern, conductor. Soloists, Detroit musicians. 5 concerts. Rockham Memorial Bldg. Auditorium. Mgr., E. A. Soop, Assoc. Director, University Michigan Extension Div., Rockham Memorial Bldg., 60 Farnsworth Ave., Detroit.

East Lansing: Michigan State College Symphony (65). Alexander Schuster, conductor. Soloists, faculty members (in past have had Schnabel, Piatigorsky, Feuermann, Garbousova, Francescatti, Zimbalist, etc.) 8 concerts. College Auditorium. Tours in state of Michigan. Address: Music Dept., Michigan State College, East Lansing.

Flint: Flint Symphony (95). Dr. William Wellington Norton, conductor. Elmer H. Dahlstrom, guest conductor. Central High School Auditorium. Pres., Dorr C. Snoyenbos.

Grand Rapids: Grand Rapids Symphony (85). Rudolph Ganz, conductor. Soloists, Sanroma, Donald Dickson, Thibaud, Ganz. Concert Trio. 7 concerts. 2 children's concerts. Civic Auditorium (4,500). Mgr., Gaylord C. Gill, 224 Scribner Ave. N.W., Grand Rapids.

Hamtramck: Hamtramck Philharmonic (65). Frank Grabowski, conductor. 8 concerts. Copernicus Auditorium (1,200). Mgr., Walter Rutnowski, 2331 Poland St., Hamtramck.

Kalamazoo: Kalamazoo Symphony (85). Herman Felber, conductor. Soloists, Milstein, Schuster, Pennario, Grainger, Robert Beverly. Give 7 concerts. Beethoven's Ninth Symphony with chorus and soloists on March 7, 1948. Central High School Auditorium. Will be on the air with NBC "Orchestra of the Nation" series. Mgr., Mrs. Harry M. Snow, 113 Allen Blvd., Kalamazoo.

Lansing: Lansing Civic Symphony (65). Romeo Tata, conductor. Soloists, Anatole Kitain, Hugh Thompson, Romeo Tata, Brenda Lewis. 4 concerts. Prudden Auditorium. Concerts presented pop style, the main floor arranged with tables and chairs. Capacity, approx. 1,800. Mgr., Arthur R. Luedders, 424 W. Barnes, Lansing.

Midland: Dow Symphony (50). Theodore Vosbourgh, conductor. Soloists, Winifred Heidt, Donald Dickson, Harrison Potter, Dudley Powers, Mary Becker. 4 concerts, all free to the town as they are entirely sponsored by the Dow Chemical Co. Midland High School Auditorium (1,250). One or two out of town concerts each year.

Monroe: Monroe Civic Symphony (50). Charles Shipman, conductor. 6 to 8 concerts. Monroe High School Auditorium (1,000). Member, Michigan Civic Orchestra Assn. Mgr., Milton Hermann, Monroe.

Saginaw: Saginaw Civic Symphony (60). William A. Boos, conductor. Soloists, Suzanne Sten, Ossy Renardy, Robert McDowell, U. of Mich. Women's Glee Club. 4 concerts. Auditorium (3,500). Mgr., Saginaw Civic Symphony Association Committee, 1918 Newton, Saginaw.

MINNESOTA

Duluth: Duluth Symphony (85). Joseph Wagner, conductor. Soloists, Devy Erlih, Spivakovsky, Arrau, Mildner, John Charles Thomas. 6 subscription concerts, 2 pops, 1 children's concert. Duluth Armory (3,000). Celebrating 15th anniversary this season. Also introducing new conductor, Joseph Wagner. Mgr., A. H. Miller, 704 Alworth Bldg., Duluth.

Minneapolis: Minneapolis Symphony (90). Dimitri Mitropoulos, conductor. Yves Chardon, associate conductor. Muench, Bernstein, Sevitzky, guest conductors. Soloists, Anderson, Hess, Elman, Vronsky and Babin, Krasner, Milstein, Kapell, Stern, Spivakovsky, Grainger, Garbousova, Chardon (cellist), Frances Yeend, Lillian Knowles, James Pease, David Lloyd. 40 concerts. Northrop Memorial Auditorium (4,841). 66 concerts, nine weeks' tour; orchestra comes east in Feb., and concerts will be given in Symphony Hall, Boston, and Carnegie Hall, New York, first time in more than 20 years. Mgr., Arthur J. Gaines, Northrop Auditorium, University of Minnesota, Minneapolis 14.

MISSOURI

Columbia: Burrall Symphony (65). Edward Murphy, conductor. Soloists, Travers, Sanroma, Howard Hanson, Guy Maier. 6 pairs of concerts. Stephens College Auditorium (950). Last pair to include The Devil and Daniel Webster by Douglas Moore, produced by Alfredo Valenti. Mgr., Paul Weaver, Stephens College, Columbia.

Kansas City: Kansas City Philharmonic (76). Efrem Kurtz, conductor. Soloists, Brailowsky, Rubinstein, Stern, Milstein, Jonas, Pinza, Spivakovsky, Piatigorsky. 10 pairs of concerts. Music Hall (2,572). 15 children's concerts; 20 broadcasts; 9 pop concerts; 3 "special" concerts; 10 on tour. Mgr., M. L. Henderson, 918 Scarritt Bldg., Kansas City.

Springfield: Springfield Civic Symphony (80). James P. Robertson, conductor. Soloists, Shumsky, Laderoute, Castagnetta, Rascher. 5 concerts. Springfield High School Auditorium (1,500). Mgr., Max Herzog, 307E McDaniel, Springfield.

St. Louis: St. Louis Symphony (85). Vladimir Golschmann, conductor. Soloists, Steber, Garbousova, Whittemore and Lowe, Uninsky, Milstein, Schiller, Stern, Casadesus, Sanroma, Travers, Brailowsky, Grandjany, Francescatti, Lustgarten, Rubinstein, Gafni. 80 concerts. Kiel Auditorium (3,500). Mgr., William Zalken, 1607 Arcade Bldg., St. Louis 1.

St. Louis: Little Symphony (23). Stanley Chapple, Max Steindel, Francis Madeira, conductors. Soloists, Jean Browning, Eugene Haynes, Krak Maino, William Dorn. 6 concerts. Washington University Quadrangle (3,000). 5 tour concerts. Mgr., Mrs. Henry Bry, 1170 Hampton Dr., St. Louis 17.

(*Continued on page 11*)

THIS FINE INSTRUMENT, made in 1690, has been in the United States since 1927, the possession of a Southern musical family which now offers it for sale. It is in perfect condition, its genuineness certificated by Hill of London; insured by Lloyd's for $25,000.

As factor for the owner I shall be pleased to submit further particulars to responsible prospects for its purchase.

JESSIE McCUTCHEON NELSON
Box 522, Grand Central Station, New York 17, N.Y.

EVE IN THE ENSEMBLE

Women Have Made Important Places for Themselves in America's Leading Symphony Orchestras— And Male Confreres Like It!

GLORIA SOLLOWAY, first bassoon, Portland (Ore.) Symphony Orchestra. (Photo by Robert Perkins.)

IN THE PHILADELPHIA ORCHESTRA. L. to r., Lois Putlitz, first violin section; Marilyn Costello, first harpist; Elsa Hilger, second chair, cello; Veda Reynolds, violinist; Jill Bailiff, harpist. (Photo by Robert E. Harding.)

MARTHA McCRORY, first cellist, San Antonio Symphony Orchestra.

By MARY L. STOLTZFUS

The "For Men Only" sign has been removed from the personnel list of many American orchestras. Although greatly outnumbered, feminine figures have been cropping up among the masculine solidarity of the *tutti*. Some years ago the harp formed the thin opening wedge (if the bulky instrument can be thought of as such); then other sections began to admit skirted players, such hardy pioneers as Leona Smith, trumpeter, having invaded the brass and other virile fields.

During the war, women had a field day in this respect. Orchestras which had never admitted them before opened their ranks. Since the return of peace, masculine predominance has staged a come-back, of course. For instance, the New York City Symphony in the war years included 21 women; now they have seven. Many other groups present similar cases. However, the women in general feel that this was not brought about by discrimination, but because anyone gives place to the homing veteran.

Post-War Picture

The general picture is still brighter for the ladies than before Pearl Harbor. In 1946-47, among the symphonies whose ensembles included women were those of Baltimore, Buffalo, Chicago, Cleveland, Columbus, Dallas, Denver, Detroit, Los Angeles, Minneapolis, New York City Symphony, Rochester, St. Louis, San Francisco, Seattle, Washington, D. C.

The National Orchestral Association, the New York training orchestra under Leon Barzin, which is one principal source of professional players, reports that last season out of 236 members who obtained positions in 31 leading orchestras, 28 were women. Three went to first desk positions.

This season, statistics compiled by the Philadelphia Orchestra reveal that from 18 of the country's major symphonies, out of a total of 1,513 musiclans regularly employed, 210 are women. One orchestra has 29 women in its personnel and five units carry as many as 20. One significant fact is that women are playing in all sections, including the deep woodwinds, brass and percussion.

But those who know will tell you that even now it is only a little easier for a woman to land in the symphonic ranks than for the proverbial camel to pass through the needle's eye. Letters still come to schools and training orchestras stating flatly, "only men need apply."

Sir Thomas's *Mot* Refuted

The reasons? Sir Thomas Beecham summed up one of them: If women are ill-favored, men won't play next to them. If they are well-favored, men can't. Then there is the matter of making pullman and hotel reservations on tour. Doubling up and sharing rooms, always complicated for the tour manager, is made more difficult when womanhood must be protected. This was doubtless the reason why a woman cellist, who auditioned recently for a traveling theatre orchestra, was told that she would have been chosen except that the group already had six women—its absolute quota.

Then, too, the aim of the conductor is to build as permanent an ensemble as possible, and, with this in mind he knows that in the course of human events most people marry, and this often means, for a woman, retirement from professional activities, or at least divided interest.

On the Radio and in Films

The three big radio symphonies in New York do not take women players now (except harpists), though they did during the war. One quoted the exclusion as a definite policy. Why? "There are so many good men available now, we don't need women." Another would not stick his neck out that far, maintaining that the network took musicians in competitive audition; up to now, winners are all men.

This does not apply to radio orchestras over the country, where women are sometimes accepted.

In the movie sector, Eudice Shapiro is concertmaster of the RKO-Symphony and has been in a like position with the Paramount Symphony. Joan Field is concertmaster of the Brigadoon orchestra. These random statistics imply that Hollywood and Broadway are open to persuasion.

Gripes from the Distaff Side

The women, on their part, while generally grateful for increased opportunities and philosophical about difficulties, have a few complaints. The two most emphasized at a recent feminine gathering of members of Local 802 were, (1) that when a group is being made up for an engagement or tour, usually men players are notified two or three weeks in advance, women only two or three days ahead; and that (2) when auditions are being held and a woman comes out for the ordeal, her natural nervousness is increased by the attitude of the auditioners, who either imply or say outright, "Oh—ah—a woman—can't have had much experience."

No bitterness seems to be felt on the basis of relative pay. The union scale provides a minimum wage for any player. After the first year, increase is up to the employer, but all the women consulted seemed to feel that orchestras are fair about this.

In the City of Brotherly Love

Shining example of harmony between women players and a major symphony is the Philadelphia Orchestra, which this season has five women members, a cellist, two violins, and two harps. None owe their jobs to war man-power shortage. The policy of the orchestra in auditions is, "Let the best man win." And if the best man is wearing skirts, that is a matter between the player and Providence. Harl McDonald, manager, reports that the women cause no problems whatever. In touring, the orchestra (which is playing 177 concerts this year, 45 on a coast to coast tour covering 12,500 miles) has its own rail transportation units, so that the thorny question of "reservations" does not come up. Mr. McDonald says the feminine contingent have no friction with male colleagues, are content to open doors for themselves and carry their own instruments, if manually portable. When on tour, the men are likely to while away the miles

(*Continued on page* 17)

Emilia Del Terzo
ACADEMY of MUSICAL ART

Courses and Classes in
PIANO - VOICE - ORGAN
THEORY - HARMONY - COUNTERPOINT - LITURGY
DICTION - EAR TRAINING - SIGHT SINGING

Languages
ITALIAN - FRENCH - SPANISH - ENGLISH

852 Carnegie Hall
NEW YORK 19, N. Y.
CIrcle 6-3154

METROPOLITAN OPERA: Introducing Some Newcomers

LICIA ALBANESE as Manon.

CLOE ELMO as Azucena in Il Trovatore. (Photo by Louis Melançon.)

ELEN DOSIA, who sang Tosca.

Manon Revived with Albanese

The "revival" of Massenet's Manon on Nov. 12 was marked by the assigning of the name role to Licia Albanese for the first time here, the debut of Melchiorre Luise and the restoration of the Cours de la Reine scene.

The heroine's music is some of the most difficult in soprano repertory, being both taxing and ungrateful in melodic continuity, despite the charm of the character.

Mme. Albanese, conserving her energies carefully during the lengthy drama, was at all times the consummate artist. In moments of emotional and dynamic intensity, the soprano's lustrous voice soared with its customary ease and tonal beauty.

Raoul Jobin has seldom sung a finer performance. The hackneyed term ovation must be used to indicate the audience response to the tenor's magnificent delivery of the Ah, Fuvez aria. Expressive acting also distinguished his portrayal of the Chevalier Des Grieux. Martial Singher, an athletic, lively Lescaut, sang with penetrating tone and enviable clarity of diction.

Also in the capable cast were Nicola Moscona, as the Count Des Grieux; Frances Greer, Maxine Stellman, Claramae Turner, as Poussette; Javotte, Rosette, respectively; Alessio de Paolis and George Cehanovsky, excellent as Guilot and De Bretigny; and Anthony Marlowe, John Baker and May Savage in other supporting roles. Luise's debut as Innkeeper promised effective work in forthcoming characterizations.

Aside from placing the famous Gavotte in its original and understandable position and giving Mme. Albanese a moment of high drama, the Cours de la Reine scene seemed unnecessary and even tedious. Poorly designed choreography, with a peasant style of dancing, not in keeping with the storied elegance of the period, did nothing to heighten the interest. Fourestier conducted with eloquence and with regard for the nuances of the colorful French score. M. C.

Martin Leads Tannhäuser

The eleventh-hour substitution of Wolfgang Martin as conductor (Fritz Stiedry being ill) was the outstanding feature of Tannhäuser, sung on Thursday night, Nov. 13, with a cast including Astrid Varnay as an appealing Elisabeth; Torsten Ralf, a stalwart Tannhäuser; Herbert Janssen as a nobly resonant Wolffram; Blanche Thebom a most vivid Venus; Deszo Ernster the dignified Landgrave, and in lesser roles, John Garris (Walther), Osie Hawkins (Biterolf), Emery Darcy (Heinrich), Philip Kinsman (Reinmar) and Maxine Stellman (the Shepherd).

Mr. Martin's feat of conducting without a rehearsal was a creditable one, as he marshalled the forces of this exacting work with great efficiency. With the exception of Janssen's finely sonorous performance, the vocal work of the evening was mostly rather variable. Later occasion will be given, when the circumstances are more propitious, to discuss the work of the cast individually. The choral singing was acceptable, the audience large. R. M. K.

Magic Flute Returns

Mozart's Magic Flute returned for the season on Nov. 14, with Fritz Stiedry conducting a performance replete with melodious charm. The principals were Nadine Conner (Pamina), Mimi Benzell (Queen of the Night), Charles Kullman (Tamino), Ezio Pinza (Sarastro), John Brownlee (Papageno). Jerome Hines was the High Priest, with Felix Knight and Louis D'Angelo as his associates; Lillian Raymondi was Papagena; and others were John Garris, Irene Jessner, Maxine Stellman, Martha Lipton, Frances Greer, Irene Jordon, Thelma Altman, Emery Darcy and Clifford Harvuot. The latter made his debut in the small role of one of the Guards; he had not much to sing, but did that little well. Miss Conner's was one of the outstanding achievements for beauty of voice and faithfulness to the Mozart tradition. Mr. Hines was impressive, too, in his first appearance in his assignment. M. L. S.

Elen Dosia Bows as Tosca

The Tosca of Nov. 15 brought the debut as protagonist of the Greek soprano Elen Dosia, formerly of the Paris Opera-Comique and the Chicago Opera. Miss Dosia had much to offer along the lines of visual effectiveness, not the least being the sumptuous gowns, historically correct and extremely becoming. In the hearing, however, she did not appear "in character," giving rather the impression of a spoiled little girl in her scenes of petulant jealousy, using a white tone at times. Some of the notes of her upper range showed potentials of color and size, though occasionally wavering in pitch. The most distinguished moment of her action was in the really fine exit scene of Act II.

Reliable—not brilliant but stylistically good—singing was shown by Jan Peerce in the Cavaradossi role, which he acted with commendable understanding. Francisco Valentino made a striking entrance as Scarpia and continued his enactment with fine timing, conveying the sense of the *grand seigneur* so often lacking in current Scarpias. Both Messrs. Peerce and Valentino seemed vocally to miss the pointed projection necessary for penetration through the acoustical conditions of the Metropolitan.

Melchiorre Luise made a delightfully plausible Sacristan, understating the comedy, singing well and adding a little spastic twitch of the head that emphasized his delineation. This was a well-sketched character, not a buffo-caricature. Lorenzo Alvary did some splendid singing as Angelotti; the supporting cast being Alessio de Paolis, a sinister Spoletto; George Cehanovsky, Sciarrone; Lawrence Davidson, in his debut as the Jailer; Irene Jordan as the Shepherd. Giuseppe Antonicelli played the melodious score warmly and with marked rhythmic accent but took some passages too broadly for the complete comfort of the vocalists and, in slowing the impetus of the music, dimmed much of its brilliance and dramatic impact. M. C.

Resnik as Donna Anna

Opening the second week on Nov. 17 was Mozart's Don Giovanni, back in the repertoire after a season's lapse. The performance, conducted by Max Rudolf, had Regina Resnik in her first Donna Anna, which she took with her accustomed aplomb and grace, if with some vocal unevenness. Ezio Pinza as the Don had the expert finish we have come to expect of him in the part. Florence Quartararo, Donna Elvira, gave the character vocal adroitness and did well with its ungrateful dramatics. The two main arias of Don Ottavio were skilfully presented by Charles Kullman, and Jerome Hines, as the Commendatore, played the "living statue" with appropriate blood-chilling tone and acting.

Nadine Conner, the Zerlina, looked charming and her singing strengthened still further her growing repute as a Mozart interpreter. Lorenzo Alvary, replacing Mack Harrell, was a good Masetto, and Salvatore Baccaloni sang a buffo Leporello. This last, while it put an eminent comedian in an eminent comedy part, made the "disguise" epi-

(*Continued on page 25*)

Alfred A. Manner

BORIS SIRPO

CONDUCTOR

PORTLAND CHAMBER ORCHESTRA
HOOD RIVER MUSIC ASSOCIATION ORCHESTRA
LEWIS & CLARK COLLEGE SYMPHONY ORCHESTRA
Portland, Oregon

NO PROBLEM!

Christmas + Gift =

Musical COURIER

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

25 cents per copy at the newsstands

(Continued from page 8)

St. Louis: St. Louis Philharmonic Society (100). Stanley Chapple, conductor. Soloists to be selected. 4 concerts, 4 preconcert lectures per season given by Mr. Chapple. Opera House, Kiel Auditorium (3,500). Mgr., S. Carl Robinson, 9437 Talbot Dr., Afton 23, Mo.

St. Louis: St. Louis Sinfonietta (21). Paul Schreiber, conductor. Soloists, Jorge Bolet, Sascha Gorodnitzi, Eugene Istomin. 85 concerts, coast to coast U. S. tour. Mgr., Columbia Concerts, division Haensel & Jones, 113 W. 57th St., New York 19.

MISSISSIPPI

Jackson: Jackson Symphony Orchestra (70). Theodore Caskey Russell, conductor. Soloists, Miriam Solovieff, Thomas Hayward, Jacques Abram, Eula Beal. 5 concerts. Bailey Auditorium (1,400). Mgr., Gordon W. Marks, Box 1757, Jackson 114.

NEBRASKA

Lincoln: Lincoln Symphony (65). Rudolph Fellner, conductor. Soloists, Merrill, Sayao, Fuchs, Firkusny. 6 concerts. Stuart Theatre (1,800). Mgr., Ted Butterfield, 325 Stuart Bldg., Lincoln.

Omaha: Omaha Symphony (67). Richard E. Duncan, conductor. Soloists, Nan Merriman, Whittemore and Lowe, John Carter, Roland Gundry. 8 evening concerts in Joslyn Memorial Auditorium (1,200). 4 children's concerts. Technical High School Auditorium (2,200). Sponsors, Omaha Associated Retailers, Omaha World Herald, Omaha Junior League. Open for tour engagements. Mgr., Cecil Slocum, 2508 Country Club Ave., Omaha; Pres., Mrs. Frank Conlin, 6247 Underwood Ave., Omaha.

NEW HAMPSHIRE

Hanover: Handel Society Symphony of Dartmouth College (65). A. Kunrad Kvam, conductor. Soloists, Antonio Brosa, Lydia Hofmann-Behrendt. 3 concerts (inc. performance of Handel's Messiah with Handel Society Chorus, Dec. 14). Webster Hall (1,600). Mgr., Warner Bentley, Dartmouth College, Hanover.

NEW JERSEY

Bloomfield: Bloomfield Symphony (99). Walter Kurkewicz, conductor. 4 concerts. Bloomfield High School Auditorium (1,445). Mgr., C. A. Emmons, 82 Broad St., Bloomfield.

Elizabeth: Elizabeth Philharmonic Society (65). August May, conductor. Soloists, Bernard Greenhouse, Virgil Thomson, Lois Wann, Dorothy Minty, Aaron Copland, August May. 3 concerts. Masonic Temple (1,000). Mgr., Otto G. Sickert, 14 Greaves Pl., Granford, N. J.

Jersey City: Jersey City Philharmonic (75). J. Randolph Jones, conductor. Soloists, Marisa Regules, Jose Vasques, Michel Gusikoff and others. 15 concerts. Snyder Auditorium (2,100). Mgr., J. Randolph Jones, 2852 Hudson Blvd., Jersey City.

Orange: New Jersey Symphony. Samuel Antek, conductor. Soloists, Muriel Kerr and others. 3 pairs concerts, each program given at Orange High School and Mt. Hebron High School, Montclair. Pres., F. Stark Newberry, 4 Central Ave., West Orange.

NEW MEXICO

Albuquerque: Albuquerque Civic Symphony (70). Kurt Frederick, conductor. Soloists, Brice, Cherkassky, Odnoposoff. 5 concerts. Carlisle Gymnasium (2,500). 3 or 4 out of town concerts planned. Mgr., John A. Ward, Box 605, Albuquerque.

NEW YORK

Albany: Albany Symphony (85). Ole Windingstad, conductor. Soloist, Paul Wittgenstein, perhaps others. 4 concerts. Philip Livingston H. S. Auditorium (1,250). Mgr., William C. Battin, P. O. Box 466, Albany.

Buffalo: Buffalo Philharmonic (82). William Steinberg, conductor. Soloists, Menahem Pressler, Vladimir Horowitz, Zara Nelsova, Zino Francescatti. 10 symphony, 20 pop, 10 children's concerts. Kleinhans Music Hall (2,939). 8 tour concerts. 16 summer concerts. Mgr., R. E. MacIntyre, 408 Ashland Ave., Buffalo.

Brooklyn: Brooklyn Orchestral Association, "Brooklyn Orchestra" (85). Dr. Herbert Zipper, conductor. Orchestra now being formed on an all-year-round basis. Concerts to be given in Brooklyn Academy of Music (2,200) and the Brooklyn Technical High School (3,000). Exec. Sec'ty, Geraldine Murkoff, 129 Pierrepont St., Brooklyn 2.

Chautauqua: Chautauqua Symphony (70). Franco Autori, conductor. Soloists, indefinite at this date. 25 concerts, July and August, 1948. Amphitheater (8,000). Mgr., Musical Director, Chautauqua Institution, Chautauqua, N. Y.

New York: Philharmonic-Symphony (105). Bruno Walter, musical adviser; Leopold Stokowski, Charles Muench, George Szell, Dimitri Mitropoulos, conductors; Walter Hendl, assistant conductor. Soloists, Abram, Casadesus, Curzon, Henriot, Hess, Horowitz, Istomin, Levant, Serkin, Skolovsky, Corigliano, Elman, Menuhin, Milstein, Morini, Neveu, Rosenker, Garbousova, Leonard Rose, Kathleen Ferrier, Svanholm, Steber, Merriman, Garris, Alvary, Westminster Choir. 102 concerts. Carnegie Hall (2,754). 5 Young People's Concerts, Carnegie Hall, 2 Young People's Concerts, Town Hall. 1 concert each in Hartford, Newark, Princeton. Mgrs., Arthur Judson, Bruno Zirato, 113 W. 57th St., New York 19.

New York: New York City Symphony (75). Leonard Bernstein, conductor. Soloists, Jennie Tourel, Nan Merriman, Ellabelle Davis, Ella Goldstein, Isaac Stern, Samson François, Tossy Spivakovsky, Arnold Eidus, Schola Cantorum, Hugh Ross, director. 20 concerts. New York City Center (3,025). Mgr., Paul Moss, Managing Director, 130 W. 56th St., New York 19.

New York: National Orchestral Association (75 plus). Leon Barzin, conductor. Soloists, Foldes, Knitzer and others. 6 concerts. Carnegie Hall. Training orchestra, enrollment 125 plus additions during season. Weekly rehearsal broadcasts "Behind the Scenes in Music." School activity work. Mgr., Barnett Byman, 119 W. 57th St., New York 19.

New York: All Veterans Orchestra (36). Sascha London, conductor. Number of concerts to be announced. Town Hall. D. W. Rubin, concert management, 113 W. 57th St., New York 19.

New York: American Youth Orchestra (80). Dean Dixon, conductor. Soloists, Regina Resnik, Vivian Rivkin, Ellabelle Davis, Kenneth Spencer, Gerald Warburg. 20 concerts (approx.). Carnegie Hall, Brooklyn Academy, Hunter College, Needle Trades High School, and elsewhere. Mgr., Dean Dixon, Hotel Ansonia, New York 23.

New York: Little Orchestra Society (43). Thomas K. Scherman, conductor. Soloists, Arrau, Salzedo, Le Roy, Vronsky and Babin, Rosina Lhevinne, Pinza, Benny Goodman, Maynor, Szigeti, Westminster Choir. 8 concerts, Town Hall; 8, Brooklyn Academy of Music. Mgr., Thea Dispeker, 35 W. 53rd St., New York 19.

New York: Mozart Orchestra of the Music School of Henry Street Settlement. Robert Scholz, conductor. 2 concerts, The Playhouse; 2, Times Hall; 1, Town Hall. Mgr., Erminie Kahn, Steinway Hall, New York 19.

New York: Saidenberg Little Symphony (21-25). Daniel Saidenberg, conductor. Soloists, Ralph Kirkpatrick, Alexander Schneider, Mitchell Miller. 10 concerts. YMHA (1,000). 48 on tour, east and middle west. Mgr., Columbia Concerts, division Concert Management Arthur Judson, 113 W. 57th St., New York 19.

Rochester: Rochester Philharmonic (80). Erich Leinsdorf, conductor. Soloists, Arrau, Maynor, Berglund, Kapell, Gorodnitzki, Stern. 37 concerts (including tours). Eastman Theater (3,350). Mgr., A. M. See, 26 Gibbs St., Rochester.

Rochester: Rochester Civic Orchestra (45). Guy Fraser Harrison, conductor. Soloists. 42 concerts. Eastman Theater (3,350). Mgr., A. M. See, 26 Gibbs St., Rochester.

Schenectady: Schenectady Symphony (65). Anthony R. Stefan, conductor. Soloists, Foldes, Siegmeister. 2 concerts and 2 children's concerts. Erie Theatre (1,200). Mgr., Arthur L. Sherburne, 309 Riverside Ave., Scotia, N. Y.

White Plains: Westchester Symphony (75). Milton Forstat, conductor. Soloists. 8 concerts. White Plains High School Auditorium (1,500). Mgr., George M. Preiss, P. O. Box 775, Chappaqua, N. Y.

NORTH CAROLINA

Chapel Hill: North Carolina Symphony (65). Dr. Benjamin F. Swalin, conductor. Soloists. 115 concerts on tour. For the first season, orchestra will appear out of the state. Numerous free children's concerts. Mgr., Albin Pikutis, Box 1111, Chapel Hill.

Charlotte: Charlotte Symphony (100). Guy Hutchins, conductor. Lamar Stringfield, guest conductor. Soloists, Conrad Thibault, Eugene List, Dorothy Hummel, Ardith Alton. 5 concerts. Charlotte Armory Auditorium (3,500). Mgr., H. E. Gaffney, 210 N. College St., Charlotte 2.

NORTH DAKOTA

Fargo: Fargo-Moorhead Civic Orchestra (50). Sigvald Thompson, conductor. Soloists, Julius Levine, Frances Lehnerts, etc. 4 concerts. Moorhead Armory (1,800). Mgr., Mrs. W. S. Shaw, 1319—9th St. S., Fargo.

OHIO

Akron: Akron Symphony (80). Grant Fletcher, conductor. No soloists. 9 concerts. Goodyear Theatre (1,646). 6 concerts on tour. Mgr., E. S. Taylor, 551 Central Tower, Akron.

Berea: Baldwin-Wallace Conservatory Symphony (65). George Poinar, conductor. Soloists, Mary K. Friedby, Karl Kostoff, Jack Elton. 9 concerts (including two of opera and annual Bach Festival, children's and pop concerts). Kulas Auditorum (800). Mgr., George Poinar, Baldwin-Wallace Conservatory, Berea.

Canton: Canton Symphony (68). Richard Oppenheim, conductor. Soloists, Renardy, Lee Peterson, Grainger. 4 concerts. Timken Auditorium (1,103). Mgr., Richard Oppenheim, 315 N. Market Ave., Canton.

Cincinnati: Cincinnati Symphony (86). Thor Johnson, conductor. Soloists, Swarthout, Pennario, Tagliavini, Traubel, Gorodnitzki, Francescatti, Kapell, Elman, Sanroma, Peerce, Rubinstein, Ricci, Weede, Effron, Serkin, Enesco, Iturbi. 47 concerts. Kostelanetz guest conductor for 2 special concerts. Music Hall (3,460). Eight weeks of touring; approx. 60 concerts. Mgr., J. M. O'Kane, 1106 First National Bank Bldg., Cincinnati 2.

Cleveland: Cleveland Orchestra (95). George Szell, conductor. Soloists, Serkin, Schnabel, Szigeti, Francescatti, Casadesus, Svanholm, Fuchs, Shure, Firkusny, Thorborg, Knitzer, Beryl Rubinstein, Josef Gingold. 22 pairs of concerts. 26 children's concerts. 10 special concerts. 12 twilight concerts. Severance Hall (2,000). Tours: Nov. 9-21, Ohio, Indiana, Michigan, Illinois; Feb. 2-14, New York, Massachusetts, Connecticut, Pennsylvania, New Jersey. 8 single out of town engagements. Mgr., C. J. Vosburgh, 11001 Euclid Ave., Cleveland.

Cleveland: Cleveland Women's Orchestra (80). Hyman Schandler, conductor. Soloists, Ellabelle Davis, Ruth Freeman; others to be announced. 10 concerts. Severance Hall (2,000). Tours in vicinity. Address: 1373 E. Blvd., Cleveland.

Columbus: Columbus Philharmonic (80). Izler Solomon, conductor. Soloists, Schnabel, Morini, Janis, Schuster, Brice, Knitzer. 50 concerts (10 subscription, 20 pops, 10 children's concerts, 10 out of town). Memorial Hall (3,300). Mgr., Jack LaVriah, 50 W. Broad St., Columbus.

Dayton: Dayton Philharmonic (70). Paul Katz, conductor. 7 concerts. Memorial Hall (2,600). 4 young peoples concerts given on school time with classroom preparation on composers, works, artists. 2,600 attend each of these performances. Mgr., Miriam Rosenthal, Biltmore Hotel, Dayton.

Youngstown: Youngstown Symphony (75). Michael and Carmine Ficocelli, co-conductors. Soloists, Anatole Kitain, Della Chiesa, Elman, Mildner, Weede. Woodrow Wilson High School Chorus. 14 concerts (regular subscription series, pops, children's concerts, "special" concerts). Stambaugh Auditorium (2,700). Mgr., Youngstown Symphony Society, 815 Union National Bank Bldg., Youngstown.

OKLAHOMA

Oklahoma City: Oklahoma Symphony (84). Victor Alessandro, conductor. Soloists, Peerce, Paulee, Munsel, MacWatters, Agnes Davis, Frances Yeend, Mario Lanza, George London, Stern, Fuchs, Piatigorsky, Rascher, Jack Maxin, Robert Rudié, Eugene List, Arrau, Firkusny. 22 concerts. Municipal Auditorium (6,000). Young Artist concerts and school concerts in Oklahoma City. 25 to 30 concerts on statewide tour. Mgr., J. A. Federhen, Municipal Auditorium.

OREGON

Hood River: Hood River Symphony (50). Boris Sirpo, conductor. 4 soloists. 4 concerts. High School Auditorium (about 2,000). Mgr., Willis Eby, Hood River.

Portland: Portland Symphony (75). Werner Janssen, conductor. Soloists, Francescatti, Brice, Edward Arnold (narrator), Primrose, List, Schnabel, Ganz, Istomin, and winners of young artists' contest. 46 concerts. Portland Auditorium (3,417). Tour through southern Oregon and Willamette Valley in early April, followed by post-season concert in Portland. Mgr., James Hart, 507 Fenton Bldg., Portland 4.

Portland: Portland Chamber Orchestra (52). Boris Sirpo, conductor. Soloists, 3 concerts. Neighbors of Woodcraft Auditorium (1,425). One concert in Hood River, Ore., during their music festival, Aug., 1948. Mgr., Will Schweitzer, 5580 N.E. Sandycrest Terrace, Portland.

Portland: Portland Junior Symphony (85). Jacques Gershkovitch, conductor. 3 concerts. Civic Auditorium (5,000). Nonprofit, educational civic organization; age group 10 to 21 years. Soloists same age group, chosen by competition. Mgr., Mrs. Helen M. Erskine, 618 Park Bldg., Portland 5, Ore.

PENNSYLVANIA

Altoona: Altoona Civic Symphony (85). Russell Gerhart, conductor. Soloists, Marjorie Lawrence, Eunice Podis, Erno Valasek, Gabriel Chiodo. 5 concerts. Jaffa Mosque (3,000). Mgr., Leonard Moffitt, 1112—24th Ave., Altoona.

Erie: Erie Philharmonic (60-75). Fritz Mahler, conductor. Soloists, Enesco, Bampton, Max Landon and others. 14 concerts. Strong Vincent Auditorium (1,600). Festival of Music in May. Pres., T. P. Dunn, Baldwin Bldg., Erie.

Harrisburg: Harrisburg Symphony (85). George King Raudenbush, conductor. Soloists, Abrasha Brodsky, Zimbalist, Astrid Varnay, Gyorgy Sandor, Donald Dame. 5 concerts. 10 afternoon concerts for young people; sponsors 2 concerts by Philadelphia Orch. The Forum (1,833). 5 out of town dates. Mgr., George R. Naugle, 310 Patriot-News Bldg., Harrisburg.

Johnstown: Johnstown Symphony (70). Russell Gerhart, conductor. Soloists, Sanroma, Valasek, Bernhard Greenhouse, Marjorie Tyre. 5 concerts. Johnstown Central High School Auditorium (1,200). Mgr., Mrs. F. Hesse, 530 Vine St., Johnstown.

Meadville: Meadville Orchestral Society (55). Maurice M. Lord, conductor. 5 concerts. High School Auditorium (1,200). One concert, Titusville. New mgr. to be selected. E. W. McGill, chairman, exec. board.

Philadelphia: Philadelphia Orchestra (110). Eugene Ormandy, conductor and music director. Monteux, Mitropoulos, Ifor Jones, Szell, Walter, Alexander Hilsberg, guest conductors. Soloists, Brailowsky, Firkusny, Novaes, Pressler, Serkin, Luboshutz and Nemenoff, Francescatti, Reyes, Zimbalist, Thibaud, Primrose, Salzedo. Total number concerts, 177. Subscription series, youth and children's concerts. Academy of Music (3,052). Regular seasons, New York, Washington, Baltimore, Worcester and Ann Arbor Festivals. Transcontinental tour, inc., Pacific Coast in U. S. and Canada. Mgr., Hari McDonald, 1910 Girard Trust Co. Bldg., Philadelphia 2.

Philadelphia: Philadelphia "Pops" Orchestra (90). Max Leon, conductor. Inoperative this year, but may give one concert with Sonia Leon, soloist. Academy of Music. Mgr., Schima Kaufman, 1226 Bankers Securities Bldg., Philadelphia.

(Continued on page 23)

SYMPHONIC ROLL-CALL OF 1947-1948

THE THUMB POSITIONER

an amazing new aid for beginners on the **violin, viola, cello and bass.** Establishes correct playing position immediately. Saves months of trial and error practice.

Price $1.50 (Bass $1.75)

MUSIC EDUCATION DEVICES

475 Fifth Avenue, N. Y. 19

(Folder on Request)

BRUCE BARBOUR

PIANIST

Recent Press Comments

Should be judged a success. . . . *Boston Herald, Nov. 5, 1947*

Persuasive refinement and poetry. . . . *Chicago Sun, Oct. 22, 1947*

Two capable hands and plenty of technique to back them up. . . . *Christian Science Monitor, Nov. 5, 1947*

Up and coming . . . good tone and fluent execution. . . . *Chicago Sun, Oct. 22, 1947*

A secure and agile technique. . . . *New York Times, February 28, 1946*

Pleasing tone which is neither forced nor hard. . . . *New York Herald Tribune, Feb. 28, 1946*

Taste to which no exception can be taken. . . . *Chicago Tribune, Jan. 26, 1946*

. . . turned out to be one among a few young artists who believe that the music rather than the performer is the important thing . . . he has everything in his favor; a clean and sure technique; a vital rhythmic sense, and a reasonably wide dynamic scope. *Chicago Sun, Jan. 26, 1946*

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

THE MOOD IS SERIOUS.

Three top musicians who often appear as soloists on the Longines Symphonette's WOR broadcasts get together with Mishel Piastro, the Symphonette's conductor, for a "long haired jam session" during a breather in a rehearsal. L. to r., Maestro Piastro, Joseph Fuchs, Walter Hendl and Leonard Rose. (Photo by Freedman Engeler.)

"Met" Opera Auditions To Resume on ABC

The Metropolitan Opera Auditions of the Air, which between 1936 and 1945 added 42 new young artists to the roster of the Metropolitan Opera Association, are scheduled to be resumed on the network of the American Broadcasting Company's important weekly musical broadcasts on Jan. 4 (Suns., 4:30 to 5:00 p.m.). The Farnsworth Television and Radio Corporation of Fort Wayne, Indiana, will be the sponsor of the series. Wilfred Pelletier, who has been prominently associated with the Auditions since their inception, will again head the committee.

The Auditions of the Air have played an important role in sponsoring public interest in opera and promoting the careers of young artists. That they proved so successful is a tribute both to radio and the public-mindedness of Big Business.

Active members of the Metropolitan Opera who came from the auditions, whether winners or runners-up include such present members as Mack Harrell, Eleanor Steber, Margaret Harshaw, Frances Greer, Clifford Harvuot, Patrice Munsel, Hugh Thompson, Regina Resnik, Robert Merrill, Thomas Hayward, Risë Stevens. Others were Lucielle Browning, Raoul Jobin, Emery Darcy, Martial Singher, Thelma Altman, John Baker, Martha Lipton, Richard Tucker, Kenneth Schon, Pierrette Alarie, and Leonard Warren.

New Program on WNEW Advises "Ma and Dad"

Station WNEW's enterprise in presenting features different from the format of the average radio show is a matter of record. A new series titled Primer for Parents was first broadcast on Nov. 12. It offers sound advice to Ma and Dad, instead of to the youngsters, on children's books with the aid of musical story record albums.

LANIE HARPER, Interviewer on WNEW's "Primer for Parents."

A refreshing feature of the series is "on-the-spot" juvenile reactions. On the initial airing, fifth grade pupils in PS. 41 on New York's lower West Side were quizzed on an album of Paul Bunyan, played during the first half of the program, with the youngsters' opinions following. The school's principal made some comments on the discs. It was enlightening to learn just what a youngster really likes, as contrasted to what an adult thinks he should like to hear.

The station has spotted Primer for Parents in the 10:00 to 10:30 p.m., EST period so that parents can get help in selecting records and books for their youngsters. Heard every Wednesday, the new program will present two teachers, two parents and two youngsters who listen to the records and musical albums for children.

On each broadcast the young reviewers are selected from the age-group for which the records are intended. To get a feeling of spontaneity, the remarks by teachers, parents and children are caught by a wire recorder.

"Year of Rededication" On Four-Net Agenda

Four major networks have announced a "Year of Rededication" under which they will devote a number of their regularly scheduled programs to special broadcasts stressing the responsibility of all Americans in the maintenance of their heritage. The project is in co-operation with the American Heritage Foundation.

Roles in Toscanini Otello Assigned

Ramon Vinay, Herva Nelli and Giuseppe Valdengo will head the cast of Arturo Toscanini's two-broadcast performances of Verdi's Otello with the NBC Symphony Orchestra, Saturdays, Dec. 6 and 13 (NBC, 6:15 to 7:30 p.m., EST). In addition to the principals the following singers will take part: Leslie Chabay, as Roderigo; Arthur Newman, as Montano; Nicola Moscona, as Lodovico; Nan Merriman, as Emilia, and Virginio Assandri, Chicago tenor, as Cassio. The 50-voice chorus and the 12-voice boys' chorus will be under the direction of Peter Wilhousky. Victor Trucco is assisting Toscanini and Wilhousky in coaching singers and chorus. (Both Wilhousky and Trucco performed like functions last year for Toscanini's presentation of La Traviata.) The hour-long broadcast time for the NBC Symphony concerts will be lengthened to an hour and a quarter for the Dec. 6 and 13 programs. The broadcasts on those dates will start at 6:15 p.m., instead of the usual 6:30 p.m., and will run to 7:30 p.m., EST. This will permit Toscanini to offer Otello without cuts. The first two acts will be presented on Dec. 6; the last two on Dec. 13.

"American Melody Hour" Marks Anniversary

The American Melody Hour (CBS, Weds., 8:00 to 8:30 p.m., EST) celebrated its sixth anniversary on the CBS network, Oct. 22. The popular series features Evelyn MacGregor, contralto; Bob Hannon, baritone, and Remo Bolognini, South American violinist, with a concert orchestra and chorus.

The series was originated in 1941 by its producer, Frank Hummert, with the program format designed to bring to listeners the best in current popular music, played and sung by the best available talent. In addition to the current hit songs, a favorite hymn closes the program each week.

RADIO NOTEBOOK

CBS building television network to serve Eastern seaboard and seen as proving ground for a nationwide hookup. . . . Two units of BBC were in operation for the televising of the wedding of H.R.H. Princess Elizabeth and Lt. Philip Mountbatten on Nov. 20, one opposite Buckingham Palace and the other outside of Westminster Abbey. . . .

Radio adaptation of Carmen Jones, the Oscar Hammerstein II version of Bizet's Carmen, was aired by NBC's Ford Theatre, Nov. 16, with MURIEL SMITH in the title role. . . . SET SVANHOLM, Met tenor, made first appearance on NBC's Telephone Hour, Nov. 17. . . . First performance of piano concerto by Canadian composer-pianist, MINUETTA BOREK, aired via CBC, Nov. 20. . . . Premiere of DON GILLIS' Rhapsody for Harp and Orchestra heard over NBC, Nov. 21 on Music for Today. EDWARD VITO, soloist, and MILTON KATIMS conducting orchestra. . . .

YOUNG PEOPLE'S CONCERTS from Carnegie Hall broadcast over WQXR for 5th consecutive year beginning Nov. 22. N. Y. Philharmonic Orchestra conducted by RUDOLPH GANZ, with the winner of last year's auditions as guest soloist. . . . Vivaldi's Concerto for Violin played for the first time in 200 years featured by TOSCANINI and NBC Symphony Orchestra, with MISCHA MISCHAKOFF soloist on Nov. 22. . . . E. ROBERT SCHMITZ soloist with CBS Symphony on Invitation to Music Nov. 23. . . .

NAN MERRIMAN, mezzo-soprano, sings with Toscanini and the NBC Symphony Orchestra on Dec. 5 and 13, when Otello is broadcast. Her 10 New York appearances with major symphonies in the 1947-48 season may be said to earn for her the title of "Miss Symphony Singer of 1947."

DISTINCTION

Engineered for superb musical reproduction, styled for enduring beauty, Magnavox has won public acceptance as the world's foremost radio-phonograph. 14 distinctive models priced from $187 to $850.

the magnificent Magnavox radio-phonograph

BERTHA DALE
TEACHER — SINGER
Concert — Radio — Opera
Singing, pianoforte, and elocution
84-06 Kendrick Pl., Jamaica Este., N.Y. Ja. 3-4812

BURL IVES
BALLADEER
Mutual Network
Fridays 8:00 - 8:15 P.M., E.S.T.

CARTER FARRISS
TENOR
AVAILABLE FOR CONCERT
10 West 46th St., N. Y. C. PE. 6-8554

WILLIAM THORNER
TEACHER OF MANY PROMINENT SINGERS
of Opera—Concert—Recital—Radio
For auditions and further particulars address secy.
152 West 57th St., New York 19, N.Y. COl. 5-8909

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

NORMAN SÖRENG WRIGHT
COMPOSER

AIDA MARTINEZ
Arrangements for songs and orchestra
150 Riverside Drive., N. Y. C. SC. 4-5800

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

ROBERT MERRILL
Baritone Metropolitan; Star RCA-Victor Show.
Personal Representative: GALE, INC.
Mgt.: NCAC, 711 Fifth Avenue, New York 22

LISA JOURAVEL
Mezzo-Soprano
OPERA — CONCERT — RADIO
Suite 701, 119 West 57th Street,
New York 19, N. Y.

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC

GLORIA LAIRD
DRAMATIC SOPRANO
RADIO — CONCERT — OPERA
68-31 Olcutt St., Forest Hills, Long Island

NEW YORK CONCERTS: Floodtide of Year Opens

City Center

François Feted with City Symphony

The New York City Symphony, Leonard Bernstein conductor, offered a program on Nov. 3 and 4 which, though glamorous throughout, was chiefly memorable as the New York debut of Samson François, a French pianist of power, penetrating insight and amazing agility. Beethoven's Second Symphony opened the proceedings beautifully if conventionally, and then came the revelation: the Fifth Prokofieff Concerto in G, with the soloist, despite his small stature, towering at the keyboard, striking daring chords with Herculean effect and winning "bravos" and many recalls. Again in the Liszt E flat Concerto, No. 1, these phenomena, performance and reception were repeated. Yet after this tumultuous ovation, Mr. Bernstein was able to achieve outstanding success with his conducting of La Valse by Ravel, for a not anti-climactic conclusion to the exciting evening. T. P.

Stern Plays Haydn "Discovery"

The City Symphony, under Bernstein, offered music of much interest on Nov. 10. With Isaac Stern as violin soloist, two concertos—Haydn's C major and Szymanowski's Second—were the high spots. The former is a rarity which Stern discovered while browsing in an Australian radio station's music library. It is scored for cembalo and strings, and Mr. Bernstein took over at the keyboard with an amplifier—not in the score—somewhat drowning the strings. Stern played with his beautiful sense of style and the work has sufficient charm and grace, even though it cannot be classed as one of Haydn's best efforts. The difficult Szymanowski, was magnificently played. The violinist had no trouble shifting from the classic to the modern idiom and, with Bernstein, made the exotic-sounding piece an exciting musical experience. The program opened with Haieff's Divertimento, and closed with Strauss' Also Sprach Zarathustra. R. K.

Ella Goldstein with Orchestra

Leonard Bernstein and the New York City Symphony on Nov. 17 had Ella Goldstein as soloist in Rachmaninoff's Third Piano Concerto, and for the orchestra Suzanne Bloch's Lachrimae and the Vaughan Williams Symphony No. 4 in F minor. Miss Goldstein, in her first local appearance with orchestra, found the Rachmaninoff opus a grateful one for exposition of her gifts of brilliant technic and lyrical tone. Miss Bloch's work, an elegy for the war children, was a lovely piece of composition, simple and touching and written with great skill. The symphony, unfamiliar to New York audiences, had a forceful exposition by Mr. Bernstein. B. D.

Carnegie Hall

Foldes Gives Bartok Premiere with Barzin Forces

The opening concert of the National Orchestral Association on Nov. 3, Leon Barzin conducting, began with Handel's Concerto Grosso Op. 6, No. 9, followed by Beethoven's Piano Concerto No. 1 in C major, Bartok's Second Piano Concerto, and ended with the brilliant and popular Rumanian First Rhapsody by Enesco.

The first New York performance of the Bartok concerto was the climax of the evening. Thanks to the unflagging energy of Barzin and the brilliant playing of Andor Foldes—the soloist of both concerti—we heard that provocative and exciting work in a remarkable performance. The concerto is imbued with the most delicate and intricate polyphonic writing, canons and other contrapuntal devices being woven into it. The orchestration is most economical. It is amazing what results Bartok got even with the combination of just a few instruments. The orchestra played the difficult work with admirable precision. E. B.

Muench Resumes Baton

With Charles Muench directing his first concert of the season on Nov. 6, the Philharmonic Orchestra offered the first hearing here of Honegger's Second Symphony for Strings as the highlight of a program that also listed the Roussel Suite in F major and the Brahms Fourth Symphony.

The Roussel music was expertly delivered with due and expressive regard for its values. Opening with restless, chaotic introductory movement, molto moderato, the Honegger work later subsided into an *adagio mesto*. The generally sombre, uneasy mood was sustained in the finale. The Brahms, played swiftly and lyrically, displayed the sensuously beautiful measures to the fullest extent, surging to a thrilling, climactic close. M. C.

Sunday Fare

The Nov. 9 Philharmonic concert opened with a clear and sparkling reading of Weber's Oberon Overture. Muench conducted the piece with great devotion and dramatic impact. The first half of the program was completed by a repeat performance of Honegger's Symphony No. 2 for strings. After intermission followed Saint-Saens' Symphony for organ (Edouard Nies-Berger playing) and orchestra. When first given, the work's unorthodox two lengthy movements displeased the disciples of the classical ideals. However, the symphony, dedicated to Liszt, has proved that it can stand the passing of time very well. The beautiful Adagio and impressive last movement especially showed again their convincing audience appeal. E. L.

Bruckner à la Koussevitzky

The Boston Symphony Orchestra under Serge Koussevitzky opened its local season on Nov. 12 with a concert which will be remembered as a highlight of the winter. The first half was devoted to Bruckner's Symphony No. 8. Although Dr. Koussevitzky had cut the work, it took almost an hour to perform; but his surgery was such that the intrinsic values of the score remained, the work standing out in majestic grandeur.

The second half of the program was devoted to works by Ravel. His Ma Mère L'Oye (Mother Goose), five children's pieces not heard here for a long time, again proved its enchanting attractiveness. With the playing of the Suite No. 2 from Daphnis and Chloe, the orchestra and conductor again proved they have no peer in this piece. H. W. L.

Neveu Scores with Philharmonic

Muench had as guest artist with the Philharmonic on Nov. 13 the young French violinist, Ginette Neveu. Together they gave a brilliant reading of the Brahms Violin Concerto. Miss Neveu is a thorough artist of great temperament and strength. Her conception of the concerto had breadth, vigor and the grand manner; her approach, in fact, was almost masculine. The tone was as large and full as any we have ever heard from a woman, and the dynamic range was tremendous.

Muench directed the opening work, Handel's Concerto Grosso in A minor, Op. 6, No. 4, in a straightforward classical fashion but the Franck Symphony was rather erratically treated. One felt that perhaps he was more concerned with making the music exciting than concentrating on the music that Cesar Franck composed. R. K.

Lukas Foss with Bostonians

Serge Koussevitzky and the Boston Symphony Orchestra opened their program on Nov. 15 with William Schuman's Symphony No. 3. The work, which is now five years old and first performed by the Bostonians in 1943, undoubtedly belongs to the most important symphonic compositions written in this country. It is by a superb craftsman, contains pages of high imagination, is constructed with clarity in all the contrapuntal details, is full of moving lyricism but also of dramatic drive.

A fine performance of Mendelssohn's Concerto No. 1 in G minor for piano and orchestra followed. Lukas Foss excelled in the solo part, playing with lightness and transparency. The concert closed with one of the most inspired readings of Brahms' Fourth Symphony this reporter has heard. H. W. L.

Jacques Abram Is Soloist

Muench opened the Philharmonic concert of Nov. 16 with Handel's Concerto Grosso in A minor, Op. 6, No. 4. He gave it a straightforward reading, very dramatic, but missing some of the finer points in the slow and lyric movements. The same shortcomings were noticeable in his accompaniment of Beethoven's Concerto for piano and orchestra in G major, No. 4, in which Jacques Abram was soloist. Mr. Abram's grasp of the romantic elements was evident.

The conductor and the orchestra played Fauré's Suite for Pelléas and Mélisande with great delicacy and color. Earl George's Introduction and Allegro was the American contribution to the program. It is a lively work, strong in its rhythmical drive, and was cordially received by the audience, which called the composer on stage to bow. The concert closed with a brilliant reading of Ravel's La Valse. H. W. L.

Brailowsky with Philadelphians

An evening of superb performances of Russian works took place on Nov. 18 at the third appearance of the Philadelphia Orchestra under Eugene Ormandy. Nicolai Miaskowsky's Symphony No. 21, in F sharp minor, opened the list. In one movement the composer traverses the most divergent modal spheres in a highly romantic manner. The orchestration is colorful and very plastic. The performance was of highest tonal beauty. The Scythian Suite

(Continued on the following page)

PLANNING "EXCURSIONS."
Joseph Battista, pianist, with Samuel Barber, composer, right, whose Excursions were included on the former's Town Hall recital of Nov. 9. (Photo by Ben Greenhaus.)

"MAGIC"
FINGER EXERCISER & DEVELOPER
Latest report says:—
I received the Magic Developer and I am very proud of its effects. A magnificent invention. Congratulations.—E. J., Wash., D. C.
WRITE FOR FREE LITERATURE
MAGIC FINGER DEVELOPER CO.
895 E 64TH AVE · VANCOUVER B·C·CANADA

VERA
FRANCESCHI
Young American Pianist
Second European Tour — March - Sept., 1947
Town Hall Recital — October 21, 1947
Soloist, San Francisco Symphony under Pierre Monteux
January 4, 8, 9, 1948
Mendelssohn G Minor and MacDowell D Minor Concerti
Returns to Europe for further engagements— Spring, 1948
Exclusive Mgt.: ANNIE FRIEDBERG, 251 W. 57th St., N. Y. C. 19

N. Y. Concerts

(*Continued from the preceding page*)

by Prokofieff hardly betrayed the fact that it is thirty years old. It still sounds daring, in the finesse of the orchestral treatment, and highly imaginative. The performance was full of scintillating effects. Both works were received with prolonged applause.

The feted soloist was Alexander Brailowsky, who played Tchaikovsky's Concerto No. 1 in B flat minor with his accustomed mastery. The climax of the last movement was dazzling. H. W. L.

Chopin-Beethoven Program by Shure

Leonard Shure for his recital of Nov. 4 chose four Chopin ballades (Op. 23 in G minor, Op. 38 in F, Op. 47 in A flat, and Op. 52 in F minor) and Beethoven's 33 Variations on a waltz by Diabelli. Mr. Shure's sound artistic repute and the announcement of this unusual program served to draw a large audience to Carnegie Hall despite bad weather. The Chopin numbers were negotiated with skill, and with more scholarly aspect than is usually encountered. It was in the Beethoven score that Mr. Shure showed his mastery. Fifty minutes of playing for a soloist is a test few care to meet; Mr. Shure held his hearers throughout, marking the differences in the variations and the depths and changing lights of the work. He had a long ovation at the end, and with a proper sense of drama, avoided anticlimax by giving no encores. M. L. S.

Fuchs Features Two "Firsts"

Joseph Fuchs appeared in violin recital before a comfortably filled house on Nov. 5, presenting his own adroit revision of the Adagio and Presto from the Bach C minor Sonata with scholarly authority. The Geminiani unaccompanied B flat Sonata (first New York performance), a work of crystalline lines and colorful content; the Hindemith Sonata in D, Op. 11, No. 2, and the Mozart D major Concerto, No. 4, each received admirable treatment in its own mood. A Stravinsky Pastorale, a Lillian Fuchs Jota (first time), the composer being present, the Kreutzer-Kaufman Caprice No. 8, and the Ernst Rondo Papageno, afforded brilliant pyrotechnics for a conclusion. Artur Balsam was superb at the piano. T. P.

Ray Lev Acclaimed

As usual, Ray Lev commanded a huge audience which filled the hall almost to the rafters on Nov. 7 and also as usual she did not spare herself. At this concert she played works by Sol Berkowicz, Godfrey Turner, Stefan Wolpe, Wallingford Riegger and Marc Blitzstein, all well received, the composers taking bows. Miss Lev also was much acclaimed for her readings of works by Purcell and Johann Ernst Bach, Schubert's Sonata in C major (unfinished by the composer and completed by Ernst Krenek in 1921) and Schumann's Sonata in G minor. The last two were played with technical aplomb, though not always all the romantic, intimate hues and colors of these pieces. The program closed with Chopin's Nocturne in G minor and the Hungarian Rhapsody No. 12 by Liszt. H. W. L.

Douglas Johnson Plays Novelties

Douglas Johnson, in his first Carnegie Hall recital on Nov. 10, played Haydn's Sonata in E flat, the Schubert Impromptu in G, Op. 90, No. 3, the Schumann Etudes Symphoniques, Chopin numbers, Prokofieff's Sonata, No. 3, Sonatine by Eugene Kurtz, Willis Charkovsky's Allegro, and Liszt and Auber-Liszt excerpts. The Kurtz and Charkovsky scores were interesting, and the composers were present to share the applause. This was a list to challenge versatility, and Mr. Johnson met the test well. He has technical resources to encompass the varying styles, and his interpretations are clear and logical, as well as poetic. T. P.

Barere in Brilliant Performance

Heard in his first New York recital since his Australian tour, Simon Barere justified the enthusiastic welcome from his audience by a brilliant demonstration of pianistic technic coupled with expressive interpretation on Nov. 11. His understanding of lyric and dramatic proclamation was matched by his ability to project composition design with sure mastery. Numbers listed were the Sonata in E minor, Beethoven; Pastorale, Corelli; Menuett, Rameau; Gigue, Loeilly; the last three being arranged by Godowsky; Sonata in B minor, Liszt; the Chopin G minor Ballade, C minor Nocturne, A flat Impromptu; Rachmaninoff's Prelude; the Etude for left hand alone, by Blumenfield; and Balakireff's Islamey. M. C.

Katchen Offers Ambitious Program

Julius Katchen, young American pianist, returned after a European tour, designed a most ambitious program for his Nov. 14 recital. In Brahms' Variations and Fugue on a Theme of Handel, his playing of the demanding work showed familiarity with the structure of the composition, and was best in the more forceful sections. There could have been more color in Mozart's Sonata in C major (K. 545) and two selections from Bach's Well Tempered Clavichord (Prelude and Fugue in C sharp and A major). Beethoven's Thirty-two Variations in C minor closed the first half. The second started with eight selections from Mikrokosmos (Vol. 6) by Bartok. Here Katchen did perhaps his best playing, seeming thoroughly familiar with the idiom and the intricacies of the work. Debussy's Cathedral engloutie, Jardin sous la pluie, a Chopin Nocturne, and Liszt's Rhapsody No. 12 brought the program to a stirring close. H. W. L.

Ida Haendel Returns

For her second New York recital on Nov. 16, Ida Haendel, violinist, who made her American debut last season, played works of Brahms, Bach, Wieniawski, Stravinsky-Dushkin, Bloch, and Bartok. Among Miss Haendel's assets were temperament and the ability to elicit a lovely tone, even when the styles of the various composers were not fully realized. The Stravinsky-Dushkin Divertimento, however, was especially well played, and its charming Baiser de la Fée melodies were delivered with grace, color and sensitive phrasing. Artur Balsam accompanied. R. K.

Milstein in Masterly Recital

Nathan Milstein, assisted by Artur Balsam at the piano, on Nov. 17 played a masterly recital. Starting with Adagio and Rondo by Stamitz, he proceeded to Bach's Partita in D minor for violin alone. His intonation was splendid, his technique breath-taking. Outstanding was the final Chaconne. As convincing was his playing of Beethoven's Sonata in G major, Op. 30, No. 3, the performance being aided by Balsam's intelligent piano assistance. The violinist played with dazzling virtuosity two Caprices by Paganini for violin alone, Russian Maiden's Song by Stravinsky-Dushkin, Berceuse (sur le nom de Fauré) by Ravel and (first performance) Introduzione e Allegro by Nabokov. This work should prove a pleasant addition to the repertoire. The artist was enthusiastically received by a great audience and gave many encores. H. W. L.

Magnes Introduces Berger Work

Frances Magnes, young violinist who made a notably successful debut last season, gave another recital on Nov. 19, with the fine collaboration of Erich Itor Kahn. She chose a lengthy program, starting with Stravinsky's Suite Italienne, followed by Bach's Partita for violin solo. In the latter, Miss Magnes presented a memorable performance of the last movement. After intermission came Mozart's Sonata in A and a sparkling Trois Esquisses (first performance) by Jean Berger, present to share enthusiastic applause. Then came the Mendelssohn Concerto, with a full orchestra conducted ably by Milton Forstat. The audience demanded an encore.

INES CARRILLO

PIANIST

Carnegie Hall recital, October 29, 1947

European tour of major cities between Feb. 1 and June 1, arranged by Foreign Division of Columbia Concerts

Ines Carrillo Plays at Carnegie

By HARRIETT JOHNSON

The convincing impression of Ines Carrillo's pianism last night in Carnegie Hall was in part that she was content to be herself without attempting any effect except what the music inspired her to say. She is not a virtuoso pianist in the bombastic sense, but in music like the two toccatas by Ravel and Schumann, she demonstrated a magnetic clarity and brilliance.

Her musical persuasiveness may be in part her femininity. Just as Mrs. Roosevelt has accomplished more than many a male member of the United Nations, so Miss Carrillo last night played the Beethoven Sonata Opus 10, No. 3, better than most men would have performed it. Its lightheartedness frequently becomes as blustery as a Minnesota snow storm, but not so with Miss Carrillo. She played the work with captivating rhythmic elan and had a wide range of tone. Yet she never pounded. The entire conception showed unusual musical discernment.

Miss Carrillo, an Argentinian, played the first American performance of a "Sonatina" by one of her fellow countrymen, Carlos Guastavino. The impressionistic mood of the first movement was pleasant if unexciting, but the second proved too obvious for consistent interest. The final "Presto," though spectacular, showed little originality.

This stylish-looking young artist, appearing in red velvet, like a modern adaptation of an 18th century painting, was musically too "in style" with the various composers she played. Her lack of inhibition and affectation made her performances wear well. The opening Mendelssohn "E Minor Prelude and Fugue" and the closing Debussy and Ravel pieces had appropriate differentiation. That is, the polyphonic sweep of the Mendelssohn was made as clear as the more intimate harmonic style of the French composers.

—NEW YORK POST, October 30, 1947

EUROPEAN MANAGEMENT: Foreign Division, COLUMBIA CONCERTS, 113 W. 57 St., N. Y. 19

Bach's Air on the G String, accompanied by the orchestra. Miss Magnes, still moving toward artistic maturity, scored again with this appearance. L. J. G.

Town Hall

Premiere of Dello Joio Work

The Little Orchestra Society, Thomas K. Scherman conductor, in its second concert on Nov. 3, offered some of the best musical values heard so far this season. The Bruckner Quintet for Strings was, in its mellifluous effect, the most sympathetic number for the list's first half. A Leclair Concerto for Flute and Strings, with René Le Roy as soloist, was strongly poetic and lively, although in the more rapid passages the flute sounded now and then a little breathy or muffled.

The Norman Dello Joio Harp Concerto (world premiere), the *"clou"* of the evening, was rather too fragmentary in its melodic sequence and abrupt in its rhythms to provide the most grateful solo passages. Carlos Salzedo, who wrote the cadenza, was the masterly soloist. The Schoenberg Kammersymphonie, once denounced, today sounds interestingly piquant in its uncompromising tonal manner. The Mozart Concerto for Flute and Harp in C major (K. 299), provided delight for its utterly winning grace and melody in contrast to the more aggressive numbers preceding it. Mr. Scherman conducted throughout with considerable success. T. P.

Howard Kasschau in Piano Work

Howard Kasschau, pianist, gave a recital on Nov. 4 (afternoon). He rewarded his listeners by turning in a good performance of music including the Prelude, Chorale and Fugue by Franck, the Scriabine Sonata in F sharp, and Variations on "Abegg" by Schumann. L. J. G.

Tureck Concludes Bach Cycle

Rosalyn Tureck, ending her series of three Bach piano recitals on Nov. 5, played five Preludes and Fugues from the Well-Tempered Clavier, the Partita in E minor, Capriccio on a Departing Brother, three Minuets and Toccata, Adagio and Fugue in D. The enthusiastic audience demanded encores. L. J. G.

Louise Meiszner In Recital

Louise Meiszner, pianist, was heard on Nov. 6 in Haydn's Andante and Variations in F minor, Mozart's Sonata in D, Schumann's Sonata in G minor, Hungarian Rhapsody No. 13 and smaller concert numbers. The artist, young and charming, made a pleasing picture. She played with clarity and precision in the softer passages, though occasionally overstressing the more forceful sections. The reception was cordial. L. T. G.

De Luca's "Farewell" Concert

Giuseppe de Luca, on Nov. 7, gave an unforgettable Golden Jubilee program, announced as his last public one, to a house packed to capacity, with many accommodated on the stage. The retention of this famous baritone's powers—as to tone, diction, volume, delicacy of interpretation and impressiveness of mood—seemed somewhat dwarfed by the intense and poignant personal feeling that pervaded the hall. At the intermission Frances Alda appeared and made a charming, reminiscent address in honor of De Luca. Gibner King, at the piano, rose easily to the inspiration of this unique occasion. T. P.

Zimbalist Opens Violin History Series

Efrem Zimbalist, assisted by Vladimir Sokoloff at the piano, opened the series of concerts in which he will give a panorama of the history of violin literature on Nov. 8 with a program devoted to music from the 16th and 17th century.

Needless to say, a master musician like Mr. Zimbalist is the ideal interpreter for these gems of bygone days. He gave his appreciative audience an interesting survey of the music, reaching the height of his interpretative power in Vivaldi's Sonata in C major and the Adagio and Fuga from Bach's G minor Sonata for violin solo. H. W. L.

Steven Kennedy Pleases

Steven Kennedy, baritone, on Nov. 8 sang before a large audience. The well balanced program comprised arias from Handel's Amadigi, Gluck's Pelerins de la Mecque, Bach's Peasant Cantata, and Meyerbeer's Dinorah, lieder by Mendelssohn, Erich Wolff and Grieg, Poulenc's Chansons Villageoises and songs in English by Barber, Warlock, Bone and Fenton, Edmunds and Hageman. Mr. Kennedy possesses a resonant lyric voice of extensive range used with sensitivity and authoritative style and projects the moods of his selections with imagination. His fine musicianship was particularly effective in the lieder and in Poulenc's work, tellingly interpreted with excellent tone color. Franz Rupp was the accompanist. W. A. T.

EUGENE ORMANDY AND GERTRUDE RIBLA,

young American dramatic soprano, go over the score of Alban Berg's opera Wozzeck, of which she sang excerpts in a concert version prepared by Berg himself, under Ormandy's baton, in four performances in New York and Philadelphia recently by the Philadelphia Orchestra. Miss Ribla has recorded these scenes with the orchestra for early release by Columbia Masterworks.

New Friends Offer Griller Quartet

The second concert of the New Friends of Music on Nov. 9 presented again the Griller Quartet in Beethoven's Quartet in F minor Op. 95 and the Quartet in D major Op. 18, No. 3. The readings were faithful to the letter if a bit uninspired and unequal in balance in spots. Between the two Beethoven works Joseph Schuster, cello, with Edward Matton at the piano, played Paul Hindemith's Sonata for cello and piano Op. 11, No. 3, with musicianship and beautiful tone. It would have benefited the balance of the two instruments, however, if the lid of the piano had not been kept closed. H. W. L.

Joseph Battista in Piano Offerings

Joseph Battista displayed many fine qualities in his piano recital on Nov. 9. The multiple facets of his technical skill were a delight, while his probing musical sense opened new vistas on material already often traversed and much explored. The lucent quality of his Mozart D major Sonata, the vividness of his Aaron Copland Passacaglia, the brilliance of his Prokofieff, were a few of the effects with which his stimulating program was studded. T. P.

Dvorine Plays Novelties

Shura Dvorine, a youthful pianist of great gifts and convincing musicality, who opened his demanding program on Nov. 9 with a delicate reading of Haydn's Andante and Variazioni in F minor, showed his sense for construction and contrapuntal finesse in Busoni's gargantuan transcription of Bach's Organ Toccata in C major. In Beethoven's Sonata in A flat major, Op. 110, the movements were presented with tonal colorfulness and were clear in their structural variety. The same finesse of touch was characteristic in three Chopin numbers, while abundant technic showed in Liszt's Rhapsody No. 11. As a tribute to his contemporaries, Mr. Dvorine played as encores and gave first New York performances to a Scherzo by Donald Wasman and Walter Spencer Hoffman's Sonata No. 2. Though these are not important contributions, they gave the pianist ample opportunity to show his prowess. H. W. L.

Jane Carlson, Naumburg Winner

Jane Carlson, pianist, Naumburg winner, exhibited her keyboard gifts on Nov. 10 (afternoon). A program comprising sonatas by Beethoven (C Minor, Op. 111) and Hindemith (Second), Bach-Busoni and Handel numbers, Chopin and Rachmaninoff groups, and pieces by Griffes and Dohnanyi, brought out the vitality and depth of her tone and her technical skill. Interpretatively, she was at her best in large, spacious effects; subtlety and lyricism are elements on which she should concentrate. D. B.

Harry Shub in Bloch Sonata

Harry Shub, violinist, gave a recital on Nov. 12. Although young in years, Mr. Shub has attained a maturity worthy of an experienced musician. His warm tone, good intonation and style are his best assets. His vibrato should be modified and more variety would enhance nuances and dynamics. The program included Vivaldi's Sonata in G minor, Bloch's Sonata and Delius' Concerto, as well as shorter pieces by Satie, Jean Cras and Poulenc. L. J. G.

Paul Makovsky, Violinist

One of the fine young violinists of the current concert crop is Paul Makovsky whose splendid playing on Nov. 13 brought him new laurels for accomplishment. Gifted with imaginative insight and exceptional sense of proportion, Makovsky delivered his numbers with distinguished style and impeccable taste, adequate brilliance and a singing tone. On the printed list were Sonata in C minor, Bach; the Mozart Variations on the song theme, Helas, J'ai Perdu Mon Amant; Stravinsky's Duo Concerto; the Beethoven Sonata in E-flat major; Ries' La Capricciosa; Scherzo Tarantelle, by Wieniawski and a setting of the lovely old hymn, Children of the Heavenly King, by Scott Watson, who also was the excellent accompanist of the evening. M. C.

Cuban Soprano Makes Debut

Carmelina Rosell, Cuban soprano, made her New York debut on Dec. 14 in a program admirably selected to display her versatile talents to advantage, her selections including music from Pergolesi to the contemporaries. She has an excellent technical equipment, and her interpretations were sensitive and convincing. Particularly delightful were

(*Continued on page* 19)

Soloists from the studio of
HARRIOT EUDORA BARROWS
who have sung with the Handel and Haydn Society and Schola Cantorum include:

GENEVA HOLMES JEFFERDS, *Soprano*
Saint Cecilia Mass
ALICE ARMSTRONG KIMBALL, *Soprano*
Messiah
ELSIE LOVELL HANKINS, *Contralto*
Messiah, two engagements
Christmas Carol Program
VERA KEANE, *Contralto*
Verdi Requiem
Wagner Opera Concert
(Boston Opera House)
JOHN HERRICK, *Baritone*
Verdi Requiem
(St. Cecilia Schola Cantorum)
JOHN METCALF, *Baritone*
Messiah, two engagements
Matthew Passion, two engagements

BARROWS STUDIOS
113 W. 57th St., N. Y. C. Cl. 7-5079
175 Dartmouth St., Boston, Mass. Kenmore 6520

NEW YORK — *Ovations* — BOSTON
Greet
ROLAND HAYES

ROLAND HAYES WINS OVATION AT RECITAL
—New York Times, Nov. 3, 1947

ROLAND HAYES PRESENTS CARNEGIE HALL PROGRAM
Ovations were the order of the evening at Roland Hayes' annual recital.
—New York Herald Tribune, Nov. 3, 1947

A THRILLING OVATION GREETED ROLAND HAYES AT SYMPHONY HALL LAST EVENING.
—Boston Herald, Nov. 17, 1947

HAYES GIVES FINE CONCERT
—Boston Post, Nov. 17, 1947

Scurlock Photo, Washington, D. C.

MANAGEMENT ROLAND HAYES, Demeter Zachareff, 25 Huntington Avenue, Boston 16, Mass.

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Ballet Theater glamorized the City Center when it opened its four-week engagement there on Nov. 19. There was plenty of formal attire in the audience and flowers on the stage—all the trimmings generally encountered at the Metropolitan Opera House on ballet nights, but something of an innovation for the Center.

The program opened with a generally well-paced Sylphides, in which Alicia Alonso, Barbara Fallis, Norma Vance, and Igor Youskevitch danced the leading parts. All were familiar in their roles here with the exception of Norma Vance, who danced the part formerly done by Lucia Chase. Miss Vance is well-poised and has the necessary control and balance for the Prelude; but the orchestra's tempo, a bit too slow, made it difficult for her to sustain a fluid quality to the movement. The corps de ballet was excellent, and the performance as a whole was neat, although quite a bit of tampering with the original Fokine choreography is becoming more and more evident.

Pillar of Fire Impresses

Pillar of Fire had its usual cast—Lucia Chase, Nora Kaye, Norma Vance, Antony Tudor and Hugh Laing. It remains a great ballet and was performed with emotional impact. It is interesting to note that but for the part of the Youngest Sister, the central roles are still in the hands of those who created them. These artists continue to provide as stirring and intense a performance as they did on that memorable premiere in April of 1942.

The classic *pas de deux* for the evening was from the Nutcracker, danced by Alicia Alonso and Igor Youskevitch. While both dancers were in fine form, the choreography is not all that it should be. Somehow the combinations of movements do not always coincide with the music, and in several spots they appear downright awkward—the deep plié preparation in fourth position for a turn in the male variation, for instance.

Interplay Returns

A fast-moving performance of Interplay was the final offering. John Kriza, Zachary Solov, Fernand Nault, Fernando Alonso, Melissa Hayden, Paula Lloyd, Muriel Bentley and Anna Cheselka gave it all they had, which is considerable. Solov handled Rall's part splendidly, putting over all of the satirical touches in grand style. A little more security in the finish of his double turns in the air is all he needs to be one of the best in the part to date. Kriza's only appearance of the evening was brilliant. Max Goberman and Ben Steinberg were the conductors of a superior ballet orchestra and Norman Secon was the piano soloist for the Gould Interplay score.

The novelties, a revival of Princess Aurora on Nov. 22 and Theme and Variations on Nov. 26 will be reviewed in the next issue, as will Summer Day, which is scheduled for Dec. 2.

Ballet Theatre Accepts Invitation from Colombian Government

Arrangements are now under way for Ballet Theatre to appear in Bogota in January during the Pan-American Conference. Invited by the Columbian government, the entire company will fly there in six chartered planes. This is undoubtedly the largest theatrical movement by air ever to be undertaken. Leaving Miami on Jan. 9, the dance personnel, orchestra and two conductors will fly in two four-motored planes. The scenery, costumes for all productions, musical instruments and personal baggage—a total of some 30 tons in weight—will be flown in four cargo planes.

If all goes according to schedule the flight, with one stop-over in Panama, will take approximately eight hours. The company will open its month-long engagement on Jan. 11, at the Teatro de Colon, the opera house operated by the Colombian Government. It is reported that a new hall entrance of imported Italian marble is being constructed for the occasion.

Harald Kreutzberg Returns

The tremendous audience and exuberant enthusiasm at the Ziegfeld Theatre on Nov. 9 left no doubt where Harald Kreutzberg stood with his following after an absence of about nine years. Indeed, it was more a news story than an artistic triumph, for the years have had little effect on Kreutzberg as a dancer or choreographer. As a dancer, that is all to the good. Kreutzberg is still superb. He moves with a lightness and grace that is rare. His hands are wonderfully expressive, and they play an important part in his characterizations. It is not a little amazing that almost a decade has made no noticeable physical change in the dancer. But as a choreographer, an occupation which relies purely on mental processes, and something upon which artistic development must be predicated, there also has been no noticeable change. This is not so good.

Eight dances were seen for the first time in New York (which, of course, does not mean that they were necessarily new). Of the eight—Four Little Etudes, Evocation of the Evil One, From an Old Calendar, Lament, With a Book, Pan, Night Terror and Seliger Walzer—our favorite by all odds was the last, Seliger Walzer, danced to Strauss waltzes. It was a culmination of all the Kreutzberg attributes—perfect timing, sense of humor, light effective movement, and a development of characterization. The other three dances on the program were the familiar Angel of Annunciation, Master of Ceremonies and Hungarian Dances.

ROZZINO AND RITA LUPINO, who appeared in New York and on tour with the Carnegie Pop Orchestra last summer, are now the featured dancers at El Chico. (Photo by Walter Owens.)

The audience tumultuously took charge, and nearly every dance had to be repeated. However, this was not as trying on one's patience as it might have been, for Kreutzberg knows when a dance is finished (a little matter some of our American choreographers should look into) and hardly any number lasted more than three minutes. Friedrich Wilckens accompanied.

Nina Fonaroff and Company at YM-YWHA

Nina Fonaroff and her company offered six works—Of Tragic Gesture, The Feast, Little Theodolina, Mr. Puppet, Recitative and Aria, and Of Sondry Wimmen—at the YM-YWHA Dance Theater on Nov. 16. Miss Fonaroff has obviously been reared in the Graham tradition but she also has ideas of her own. While the movement in The Feast, which was danced by the group and choreographer to music of John Cage, was something too grotesque for comfort, it managed to be vivid and absorbing. For Mr. Puppet, Miss Fonaroff also wrote a script which was effectively delivered by Ray Malon. This work probably showed Miss Fonaroff at her best in characterization. The dance-drama was so well projected by both Mr. Malon and Miss Fonaroff, the unreal quality so built up, that an almost terrifying atmosphere was maintained. Recitative and Aria was an amusing take-off on operatic sopranos and contraltos, while Of Sondry Wimmen (with a text extracted and arranged from the works of Chaucer) used more or less the techniques of Graham's Letter to the World.

The standard of performance was high throughout, and the dancers were excellently trained and strikingly costumed. Assisting Miss Fonaroff were Elfriede Mahler, Helen McGehee, Joan Skinner, Sema Aaronson, Dorothy Berea, Tanya Bogoslovsky, Isobel Goldis, Diane Renay, Selma Stern, Theo Strong, and Douglas Baker. Louis Horst accompanied.

Dance News

Jose Limon and Company will appear at the City Center on Dec. 21. Dancers assisting Mr. Limon are Letitia Ide, Miriam Pandor, Meg Mundy and Pauline Koner, the latter appearing as guest artist. Doris Humphrey is the artistic director and Genevieve Pitot the pianist. Day On Earth ,choreographed to a Copland sonata, is the only new work on the program. . . . Erick Hawkins has just completed arrangements for a mid-western tour scheduled for March. His company, which carries its own technicians, numbers six, with Stuart Gescheidt and Ethel Winter in the important supporting assignments. The unit is called Erick Hawkins in Theatre-Dance Pieces. . . . La Meri and the Exotic Ballet Company presented En La Cueva (Cuadro Flemenco) and Ghuba's Journey to Paradise (a folk tale by Baba Trinco) at the Dance Center on Nov. 19 and 20. . . . Kreutzberg was engaged for two extra performances at the Ziegfeld Theater.

•

San Francisco Civic Ballet Gives Premiere

SAN FRANCISCO.—An exciting event of the week was the debut of the San Francisco Civic Ballet, on Nov. 11 and 12, sponsored by the Art Commission and assisted by the Symphony, and the Markova-Dolin Company. The performances, at the War Memorial Opera House, were conducted by Robert Zeller, Fritz Behrens and Morton Gould. The latter flew out from New York to preside over the world premiere of the ballet, Parranda, set to his Latin American Symphonette. Fantasia, Camille, Black Swan and Giselle had the support of the Markova-Dolin group but the Mephisto Ballet and Parranda were produced entirely by the local organization, and choreographed by Adolph Bolm and William Christensen. Scenery and costumes by Sotomayor and Eugene Lourie were excellent. Mention also must be made of solo dancers Jocelyn Vollmar, Ruby Asquith, Richard Burgess, Peter Nelson and Jose Manero. F. H. R.

IVA KITCHELL
DANCE SATIRIST
Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

La Meri
Dances of India - Spain The Orient Latin America
110 E. 59 St., N. Y. 22

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

MARINA YURLOVA
Classic Interpretations of the Spanish Dance
Suite 701 119 W. 57th St., New York

To Every Student of the Ballet
THE DYING SWAN
by Michel Fokine
As danced by Pavlova
One of the most popular classics written for the ballet.
Deluxe Edition. Contains the following:
Complete Dance Steps—Interpretation—Stage Directions—Lighting Effects—36 Photos posed by Vera Fokina, and other detailed instructions
Price . . . $5.00
J. FISCHER & BRO., 119 West 40th Street, New York 18, N. Y.

FOR SINGERS
DANCE COURSE simplified for Operatic Background and Mise-en-scene—Recommended highly by voice teachers
CHARLOTTE ELLIS, Steinway Hall, N.Y.C. TR. 7-9233 M'ngs.

ROZZINO
and Ensemble
Mgt.: E. Kovalewski, 15 E. 59 St., N. Y. 22 PL. 3-1566

DAVID LIBIDINS
Bookings — Promotion — Management
113 W. 57th Street · New York 19, N. Y.

NOAMI ALEH LEAF
DANCES of the NEAR EAST and the BIBLE
Suite 705, 110 W. 57th St., NYC 19

IRENE HAWTHORNE
Premiere Danseuse, Metropolitan Opera Association
AVAILABLE FOR CONCERT
220 WEST 43rd ST.
NEW YORK CITY
MU 5-3112

FEDERICO REY
and ENSEMBLE
NOW BOOKING 1947-1948
Management: ALBERT MORINI, 119 West 57th Street, New York 19, N. Y.

EVE IN THE ENSEMBLE

ST. LOUIS SYMPHONY'S TUTTI INCLUDES
Doris Goltz, oboe and English horn; Dorothy Ziegler, first trombone; Dorothy Davison Bank, percussion player. (Photos by John Goldston.)

(*Continued from page* 9)

with card games. The women do not join in—there is no rule but apparently an unwritten agreement that woman's place is not at the poker table.

Dr. Hans Kindler, who batons the National Symphony of Washington, D. C., is also a long-time friend of women in the ranks, even rushing to their defense in the public prints on occasion.

A Gastronomic Contretemps

Fritz Reiner of the Pittsburgh Symphony is more detached on the subject. His memory holds an incident when, before an appearance in a Canadian city, a fair maiden left her oboe in a Chinese restaurant—and then forgot the name of the restaurant. Also that once a girl horn player, just as the orchestra was going onstage, was playfully surprised by two masculine pranksters who came up behind her and tickled her. The startled lass, in a rage, flung her instrument to the floor and broke it. The concert was held up 20 minutes while an SOS was sent out. A high school musician (male) came to the rescue and lent his horn.

However, Reiner has forgiven, if not forgotten. There are still women in his orchestra—seven in all.

Statistics on the Invasion

In fact, despite the obstacles, women are going in with energy for orchestra playing. One indication is in cold figures from the National Orchestral Association trainees. Before the war, approximately 12-15% were women; during the war, 50-60%; at present, with peace restored, about 25%. Consultation reveals that, although some entered the ensemble for valuable experience toward solo, composing or teaching futures, the majority are planning to make a serious career of orchestral playing, facing the situation realistically and content to rest on their musical merits.

Music Publishers' Association Of the United States Meets

The directors of the Music Publishers' Association of the United States met at the Hotel Roosevelt on Nov. 19 to observe the Association's 40th fiscal birthday.

Plans for expanding the public's interest in more educational, religious and standard music was a feature of the program outlined by Nelson M. Jansky of Boston, who recently succeeded John F. Sengstack, Chicago, as president. Other newly elected officers who participated in the program were Vice-President W. Deane Preston, Jr., of B. F. Wood Music Co., Boston; Treasurer Willard Sniffin, of Harold Flammer, Inc., and Secretary Donald H. Gray, of H. W. Gray Co.

Members of the board of directors who took part in the discussions were John J. Cranley, of Boston Music Co.; John F. Sengstack, of Clayton F. Summy Co.; John W. Drain, of Theodore Presser Co.; Bernard Kohn, of Elkan-Vogel, Inc., and Edwin L. Gunther, of Schroeder & Gunther, Inc. Also Frank H. Connor, of Carl Fischer, Inc.; Leonard Greene, of Sam Fox Publishing Co.; A. Walter Kramer, of Galaxy Music Corp.; Roy Nerhood, of G. Schirmer, Inc.; Mack Stark, of Mills Music, Inc., and William Wiemann, of M. Witmark & Sons. Miss Amy W. Klingmann has been appointed Administrative Secretary of the Association.

Wins Regional Contest of Rachmaninoff Fund

Grace Harrington (Mrs. Calvin J. Heusser), 20-year-old pianist of Palisades, N. J., has won the Philadelphia regional auditions in the second piano contest sponsored by the Rachmaninoff Fund. She is a pupil of Muriel Kerr and a student at the Juilliard School of Music. Three New York pianists received honorable mention: Leon Kushner, 26; Raymond Lewenthal, 23, and Marilyn Meyer, 22, who has studied for the last year with Alfred Mirovitch. The judges in this first of this year's regional contests included Nadia Reisenberg and Morton Howard, representing the local region; Gitta Gradova, Chicago region; Alexander Borovsky, Boston region; and Abram Chasins, national judge.

The Philadelphia region will have three pianists in the finals. In addition to Mrs. Heusser, they are Gary Graffman, 19-year-old graduate of the Curtis Institute of Music, and Ruth Geiger, 23. Graffman won the Philadelphia auditions last year (when no award was made) and Miss Geiger was runner-up.

Truman Honors Mrs. MacDowell On 90th Birthday

Mrs. Edward MacDowell, widow of the American composer, was honored on her 90th birthday by the receipt of a letter from President Truman expressing appreciation of her work for American creative artists. Her birthday was marked on Nov. 22 at a dinner given in her honor by the members of the MacDowell Colony Association at the home of Carl Carmer, poet, in New York.

The message from the President expressed "the appreciation 'which I know our fellow Americans feel of the great service you have rendered the arts in the United States during the forty years that have passed since the death of your distinguished husband.'

"'The MacDowell Colony, which you founded, directed and for many years largely supported by your own heroic endeavors, is recognized as unique in the opportunity it offers creative workers in literature, music, sculpture, and the graphic arts to work without interruption in a congenial and stimulating atmosphere.'"

Smarter Attire

...FOR THE ARTISTE

THE public expects wardrobe elegance and smartness of its artists—the kind that only custom tailoring can render. That's why leaders in the arts and professions are relying on MY DOUBLE to stand-in for them at fittings—to save valuable hours at the dressmaker's.

MY DOUBLE is an amazing new adjustable dress form of pliable plastic construction that enables you to have an *exact replica* of your figure in a matter of minutes. There's no delay, no involved molding process. It remains accurate to your every dimension and contour, yet can be quickly adapted to figure changes as they occur. While you are on tour or at rehearsal your dressmaker can create a lovely collection of gowns, dresses, suits or blouses that will fit you perfectly.

A small investment in MY DOUBLE will pay for itself quickly in time and money saved and in the improved smartness and variety of your wardrobe. Thousands are now in use by Hollywood studios, dressmakers, teachers and home sewers. An interesting booklet will tell you all about MY DOUBLE. It's free. Just fill out and mail this coupon.

MY DOUBLE CO.
47 E. 44th STREET
NEW YORK CITY

Guaranteed by Good Housekeeping

Nationally advertised in Good Housekeeping, Vogue Pattern Book, McCall's Needlework

MY DOUBLE COMPANY, Dept. MCI
47 East 44th Street, New York, N. Y.

Please send immediately, without obligation, folder giving further information and details regarding "MY DOUBLE" Dress Form.

Name .....

Address .....

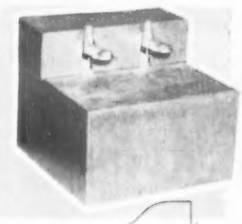
City ..... State .....

AT LAST!

THE ONLY PEDAL EXTENSION THAT PERFORMS LIKE ACTUAL PEDALS!

Roy Goodmans JR. PEDALS

FOR Tiny PIANO STUDENTS



A Roy Goodman Jr. Pedal provides young students the advantages of correct posture and the early ability to master the pedals.

With Roy Goodman Junior pedals the piano pedal mechanism is literally raised to the level of the child's feet, avoiding improper posture and strain on the abdominal and back muscles. Roy Goodman Junior pedals, attractively covered with tan leatherette, fit any piano.

Provide your elementary pupils with this indispensable item. Teach them correct pedaling from the very start with Roy Goodman Junior pedals. $12.50 in single carton. Less 10% in cartons of 6 or more. (Shipping weight 6½ lb. each).

Manufactured and distributed exclusively by Roy Goodman's

Roy Goodmans JR. PEDALS

SEND THIS COUPON

ROY GOODMAN'S
909 Riverside Avenue
Spokane, Washington

Gentlemen:

Kindly ship (1) (6) Junior pedals.

Enclosed find remittance in full ☐

Enclosed find $5.00 deposit. Ship balance C.O.D. ☐

Mail descriptive folder ☐

Name .....

Address .....

SILHOUETTES

By MARY CRAIG

NELL RANKIN,
contralto soloist with the Rochester Philharmonic Orchestra under the direction of Erich Leinsdorf in the Eastman Theatre concert of Nov. 13. Miss Rankin was heard in Debussy's La Damoiselle Élué, and in the Narration against symphonic background of the Mendelssohn's Midsummer Night's Dream. (Photo by Bruno of Hollywood, N. Y.)

The Practical Side of Teaching

Singing as an art, as a mode of expressive achievement, is a cherished subject for anyone who has been engaged in active professional work. Through his lengthy and varied experiences as singer, manager and as teacher, James Matthew Price has never abated one jot of his enthusiasm and devotion, but rather, has amplified his interest and the outlets for his chosen work.

Affectionately known in the music world as "Jimmy" Price, he has long been recognized as one of the outstanding figures in the choir agency field. Mr. Price brings to his activities as voice consultant and teacher the invaluable experience gained through his personal singing, as well as his background in the Music Bureau.

In the latter, Mr. Price heard thousands of singers in audition and performance; he came in direct contact with innumerable problems, human and vocal. It is largely upon the knowledge thus gained, plus his genuine love and gift for fine singing that he bases his teaching.

Some of the younger singers, knowing the James Price office, which is now under new direction, may not have realized that Mr. Price had a career as tenor soloist in concert and oratorio. Born in Baltimore, he received his musical education at Peabody Conservatory, with vocal work under Adelin Fermin. He was also a student at Lebanon College, Annville, Pa., coming later to New York with a well-grounded schooling in musicianship plus a comprehensive repertoire ready for vocal use.

A Bit of Phone "Salesmanship"

Mr. Price told a little story illustrative of "beginner's luck"—or was it "intelligent preparation"? Dr. Philip James, attracted by the tenor's voice in some unimportant bit of singing, telephoned to ask young Price if he knew the score of Spohr's The Last Judgment. Being told he did, James then asked, "Do you really know it or do you expect to rush out and learn it?" Nothing daunted, the youth burst into song and chanted excerpts over the phone until the good doctor was delighted as well as convinced and asked, "What else do you know?"

This was the beginning of a steady rise to the solo position in the New York Church of the Incarnation, engagements with the New York Symphony, the Minneapolis, Detroit, Philadelphia, Baltimore Orchestras. The Price name was on the roster of major music festivals in numerous cities and many oratorio performances elsewhere.

In listening to young singers, Mr. Price has felt that there is in many cases a decided gap in the training procedure—the great step between the work in the studio and the debut on the professional stage. "I believe there is a definite field for a type of work covering this specific phase," he states. "There are subtle points in oratorio singing, vital to the meaning which are frequently by-passed. A good student may learn the music, but there are angles of delivery and expression that may be invaluably improved by the suggestions stemming from actual experience of projecting the scores on stage with orchestra or organ. This is a wonderful field for action and demonstration."

JAMES PRICE

Speaking of the days when coaching was as important as the vocal practise, Mr. Price continued, "I remember Dr. Arthur Mees, conductor of the Worcester Chorus and Festival. How meticulous he was in the approach or stress of recitative in oratorio! He had no rushing tempi or loud outbursts, but emphasized easy speech. The present day shows many erratic details of performance. Expression, tempi are hurried and the results are sometimes confused.

That Tricky Recitative

"Ideas of recitative are often faulty, too. The recitative should be declaimed, not *yelled*. For example, Messiah by Handel should be carefully studied, roulades should be *even*, with strict adherence to tempo and true intonation. The orchestra and voice should always be in perfect accord and not at variance as to pitch and phrasing. For some years many voices have lost the dynamic approach and virility. The singers resort to childish and falsetto sounds that make impossible the true reading and meaning of the text. When not too soft, they often overstress. In the Elijah of Mendelssohn it is rather odd, as commonly happens, to hear the baritone in the Baal scene shout louder than all the combined children of Israel!

"It has been said many times, and I repeat, many young singers today seek a high income before they understand the real functioning of the voice, and they do not realize that, once the quality is impaired, it is a long and tedious, if not impossible, procedure to recoup. Quite a number of singers who were before the public quite prominently five or six years ago are today in some minor chorus or entirely out of the profession.

HARRIOT EUDORA BARROWS,
now teaching in her New York and Boston Studios, has been accredited by Columbia University and Teachers College as an approved teacher under the GI Bill of Rights.

"First the pupil, then the student, then the income should be the proper sequence—but the true professional status is not reached until the voice is properly trained to remove all tension, so that quality and color and the true timbre emerge. And with this goes commonsense musical coaching. It seems a tragedy that so many young and beautiful natural voices are exploited. In watching some careers, one would fancy that the approved procedure today is to jump to the highest and most prominent place immediately, and then with great difficulty work down the ladder to musical oblivion!"

Voice Notes

Adelaide Van Wey, American contralto, was heard as soloist on the United Nations Concert Series at the Brooklyn Museum, Nov. 16, singing group of rare Folk Songs of the Smoky Mountains, which included All Day Singing, Jack O'Diamonds, The Blackbird and the Crow, Who's Gonna Shoe My Pretty Little Foot, Birdie and several of the Street Cries from her recently released Disc Record Album. Robert Noble Hill was the excellent accompanist. Miss Van Wey has ben re-engaged for a second concert at the Museum; at this time, in addition to the folk music of which she is an outstanding exponent, she will sing opera numbers and art songs.

•

Elvira Helal, young American lyric soprano, who is now in Italy, has been engaged by the San Carlo Opera of Naples for seven performances between Dec. 26 and Feb. 8—one of Mimi in La Boheme, three of the Queen in Rossini's opera Mosé, and three of Marcellina in Beethoven's Fidelio. Helal's first performance will be in Mosé on the opening night of the opera on Dec. 26.

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 NYSTA—NATS

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

Ernestine Hohl **WILLIAMS,** NATS
Scientific Voice Training and Interpretation
80-21 Grenfell Ave., Kew Gardens, L. I., N. Y.
Phone Virginia 7-0525J

Edna Beatrice Bloom
VOICE—DICTION—INTERPRETATION
Member NYSTA and NATS
916 Union St. (Grand Army Plaza), B'klyn 15. ST. 3-6531

DICIE H. HOWELL
Nationally Known Oratorio and Concert Soprano
Teacher of Singing
Member NYSTA and NATS
Studio 818 Steinway Hall, New York 19, N. Y.
CI. 6-2994 TR. 4-7736

HERBERT **JANSSEN**
LEADING BARITONE METROPOLITAN OPERA
TEACHER OF SINGING
Hotel Ansonia, 73rd & Broadway N. Y. C. SU. 7-5300

JAMES **PRICE**
TEACHER OF SINGING
Vocal Difficulties Analyzed & Corrected
Auditions by appointment
316 West 79th St., N. Y. 24, N. Y. Tra. 7-7048

ADELAIDE THOMAS EAKIN
TEACHER OF SINGING
350 West 57th St., New York 19, N. Y.
Phone CI 6-3936

MINA HORNE
TEACHER OF SINGING
Opera - Concert - Radio - Drama
205 W. 57th St., N. Y. 19, N Y. CO. 5-3563

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N. Y. C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

THE **GERSTER-GARDINI SCHOOL OF SINGING**
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 W. 58th St., New York City 19. CO. 5-9131

LILA LEEROY
VOCAL TECHNIQUE
Studio: 194 Riverside Drive, New York 25, N. Y.
Sc-4-7717 Member NYSTA

ROBERT **MALONE**
Distinguished Tenor — Member NATS
Director of Bulova Watch Glee Club
1104 Carnegie Hall PL. 9-2550 N. Y. C. 19, N. Y.

ALBA CLAWSON
VOCAL TEACHER, Member NYSTA
1425 Broadway, N. Y. 18... { Lo. 5-3249 / Penn. 6-2634

SCHOOL OF MUSIC
of the Brooklyn Free Musical Society, Inc.
Dmitry Dobkin, Director — Faculty of 55
205 East 67 St., New York 21, N. Y.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

ROMLEY FELL
TEACHER OF SINGING
Studio: 16 Central Ave., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23; TR. 7-5889; NYSTA-NATS

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 2-8154

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

ANNA GRAHAM **HARRIS**
COMPLETE TRAINING IN SINGING
Member NYSTA
New York—Barbizon-Plaza, CI 7-3635, Tuesdays
New Jersey—211 Passaic St., Hackensack, Hack. 2-5124M

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA
222 West 83rd St., New York 24, N. Y. SU. 7-3106

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty of Teachers College, Columbia Univ.
171 W. 71st St., New York 23, N. Y. EN. 2-2166

N. Y. Concerts

(Continued from page 15)

the coloratura passages, sung with elegance of style, grace and facility. Miss Rosell's voice, while of a light calibre, was heard at its best in the Mozart selections, although also pleasing in the Bach aria and Ici Bas, written especially for her by Schuyton. She was ably assisted by Gibner King, pianist, and Eugene Marki, violinist. W. A. T.

Dorothy Averell Offers Premiere

Dorothy Averell was heard on Nov. 15 in a competent delivery of violin repertoire which ranged from the Largo of Veracini and the unaccompanied Bach Sonata in G minor to the Spanish and Latin-American contemporary works. Like many young instrumentalists, the player appeared to prefer modern music, which she played in a more vivid style. Other numbers were Prokofieff's Concerto in D; a group of pleasingly contrived works by Sarasate, Milhaud, Falla and Lecuona; also a first New York performance of Requiem by David Stanley Smith which was well received. Miss Averell displayed a good knowledge of violin technique, limited by a slight rigidity of rhythmic projection, and an occasional lack of tonal color. Otto Herz was the splendid accompanist. M. C.

Katherine Bacon Hailed

Katherine Bacon on Nov. 15 again demonstrated her right to be called one of the great ladies of the piano world. She played in the grand style with a concept of form and phrasing that translated to the listeners the meaning and poetic intent of the selected works. Although agility, strength and vigor were in evidence throughout the afternoon, Miss Bacon seemed most in tune with the music of the classic school and the Romantics, in which she was eminently successful and in which the tonal color was at times ravishing. Her program included Prelude, Fugue, Variations, Franck-Bauer; Variations Serieuses, Mendelssohn; Chopin's B flat minor Sonata; Intermezzo in E flat minor and Caprice in B minor, by Brahms; Four Rachmaninoff Preludes; and the Prokofieff Sonata No. 3. M. C.

Lawrence Winters' Debut

Lawrence Winters, well known on the Broadway musical stage, included works by Handel, Caccini, Schubert, Verdi, Villa-Lobos, Ginastera, Rachmaninoff, and Moussorgsky in his debut recital on Nov. 16. Mr. Winters has a voluminous baritone voice that he uses with confidence. It is wide in range, and shown to best advantage in music like Moussorgsky's Hopak or Rachmaninoff's In the Silence of the Night. A group of Schubert songs, however, found him at a stylistic disadvantage. Here, too, possibly as a result of veering away from anything that could be called exhibitionistic, Mr. Winters' voice sounded somewhat constricted and dry. William Hughes was the accompanist. R. K. S.

PRELIMINARY STUDY.
Eugene Kurtz, composer of Atlanta, Ga., and Douglas Johnson, pianist (left), go over the score of Mr. Kurtz' Sonatine, which had its first performance at Mr. Johnson's Carnegie Hall recital, Nov. 10. (Photo by Stuart Keller.)

Shaw and Collegiate Chorale Heard

The New Friends of Music presented The Collegiate Chorale under Robert Shaw on Nov. 16 accompanied by a Chamber Orchestra in a program which opened with Bach's Cantata No. 140, Wachet auf. In the case of the soloists, Heather Moon, soprano; Robert Holland, tenor, and Paul Ukena, base, the unity achieved through their efforts made up for many of the vocal limitations. With Robert Blum, oboe; Michael Rosenker, violin; Yella Pessl, harpsichord; the work received a moving interpretation. The enchanting Six Chansons by Paul Hindemith were sung here before and recorded. They again were ravishingly performed. The second half listed the First Mass in C major, Op. 86, by Beethoven. With Shirlee Emmons, soprano; Grace Hoffman, contralto; Robert Holland, tenor, and Robert Gross, bass, the work was stirringly performed, making it the more regrettable that it is heard so rarely. H. W. L.

Distinguished Recital by Eula Beal

One of the most distinguished vocal recitals of the early season was given on Nov. 16 by Eula Beal, young contralto from Los Angeles, who won her first national recognition in the Young Artist Award contests of the National Federation of Music Clubs. Steady growth in artistry has amplified her gifts of exceptional voice and interpretative skill. Her lovely tonal quality, wide range and crystal-clear diction over-balanced occasional slips in control. Miss Beal's program included an aria from Gluck's Orfeo; Brahms' Zwei Ziegeunerlieder and Der Tod das ist die kühle Nacht; three Mahler songs from The Youth's Magic Horn; a group of French songs by Hahn and Fauré; works by Sibelius; Vaughan Williams' The New Ghost; Peter Warlock's Jillian of Berry; Ives' In Summer Fields and Rough Wind; and Paul Creston's setting of Psalm XXIII. Shibley Boyes was the accompanist. M. C.

Little Orchestra Society Novelties

The third concert of the Little Orchestra Society under the direction of Thomas K. Scherman on Nov. 17 featured as soloists Rosina Lhevinne (appearing for the first time in public after her husband, Josef Lhevinne's death) and the duo pianists Vronsky and Babin, in Mozart's Concerto for three pianos and orchestra in F major (K. 242), reputedly a first New York performance. The delightful score was greeted with greatest enthusiasm. The duo-piano team also offered Bach's Concerto in C minor, played with great rhythmic drive, crystal-clear precision and warm romanticism in the slow section; and Benjamin Britten's Scottish Ballade for two pianos and orchestra Op. 26. The latter novelty is brilliant and effective, uses old Scottish folklore material, imaginatively orchestrated, and has rhythmic verve.

The orchestra opened with Hugo Wolf's Italian Serenade, one of the gems of orchestral literature. Fredell Lack, Kalman Reve, Philip Frank, Eugen Bergen, violins; Alfredo Baldassari, Rolf Persinger, viola; George Neikrug, Isadore Gusikoff, cello, played Enesco's Octet for Strings, Op. 7. In both of these works Mr. Scherman was a thoughtful conductor. D. B.

Ania Dorfmann Impresses

Ania Dorfmann in her piano recital on Nov. 18 played a program of standard character: Scarlatti, Beethoven (C major Sonata), Chopin (B minor Sonata), Kabalevsky, Debussy, Liszt. Her skill and taste, far above the general level, made the event one of impressiveness, particularly in the Beethoven, and abundant passages throughout the evening held haunting charm in their tonal quality. One was grateful, too, for her fidelity to traditional interpretation. T. P.

Teresa Sterne in Piano List

Technical dexterity, clear and limpid tone distinguished the piano work of Teresa Sterne on Nov. 19. She demonstrated many of the talents necessary for spectacular achievement, including the faculty of evoking a spontaneous response from her hearers. A certain abruptness in interpretive contrasts appeared a minor matter caused by youthfulness; and time will doubtless mellow this tendency. Miss Sterne may be rated as one of the most promising of the younger generation of pianists. Her numbers included works by Scarlatti, Beethoven (Sonata, "Les Adieux"), a Chopin Fantasy and a Nocturne; and several of the Rachmaninoff Preludes. M. C.

Elena Barberi's Program

Elena Barberi was heard in an interesting program of piano works on Nov. 19 in which she revealed all-round musicianship and command of varying styles of composition. Her opening numbers, the No. 3 Schubert Impromptu, Beethoven's No. 3 Sonata and the Schumann Fantasia, were played with earnest appreciation of values and form; but it was in the exquisite Debussy group that Miss Barberi approximated her complete artistry. Here she disclosed individualistic color and skill in mood and tonal differences plus fine delivery. In the Piston and Honegger compositions, the pianist also showed her ability to convey meaning and style. M. C.

Times Hall

Grete Sultan's Bow

Grete Sultan gave her first New York recital on Nov. 5. One of the earliest pianists to program American music in Europe, it was not surprising that she placed Aaron Copland's Piano Sonata in her program, nor that it had perhaps her finest playing. She brought to the work admirable skill, conviction and complete sympathy. The program opened with Bach's Partita No. 6, included Haydn's Sonata in F Major, and closed with Beethoven's Sonata, Op. 111. The Bach work was not wholly the pianist's *métier*, but the Haydn was performed impressively. The Beethoven, although technically taxing, was deeply felt and conceived with dramatic intensity. Miss Sultan's sincerity and superior intellectual power combined to make the evening rewarding. W. A. T.

(Continued on page 25)

HAENSEL & JONES

ANDRÉ MERTENS HORACE J. PARMELEE

Division COLUMBIA CONCERTS Inc., 113 W. 57th St., New York 19, N. Y.

Include under their Management

APPLETON & FIELD

MORLEY & GEARHART

FATHER FLANAGAN'S BOYS TOWN CHOIR

PEASE

ANNE BROWN

REGULES

CARLTON

REYES

DAME

ST. LOUIS SINFONIETTA

DILLING

GYÖRGY SANDOR

GORODNITZKI

JOHN SEBASTIAN

NIKOLAI AND JOANNA GRAUDAN

SVETLOVA

LUNDE

TRAVERS

WARREN

CHICAGO Stages Tristan

By DOSHA DOWDY

CHICAGO, ILL.—The staged presentation of Tristan and Isolde by Artur Rodzinski and the Chicago Symphony Orchestra, with Kirsten Flagstad, Set Svanholm, Karin Branzell and Herbert Janssen in the leading roles (Civic Opera House, Nov. 16) was a notable one indeed. It may prove an historic one as well, if the pride which was felt in it can serve as inspiration to take up again the torch of the past golden era of opera in Chicago, and restore it to even greater glory.

This city is privileged to have a superior orchestra under superb direction, such as marked the performance of Wagner's music-dream. Chicago is rich in other resources for establishing an opera association which could be unexcelled. A magnificent opera house is ours, and it includes sets some of which are the most beautiful to be had. We have too in Artur Rodzinski, whose "first love is opera," a conductor who is eager to contribute toward making our city a major music center by combining symphonic and opera performances. And, as was manifest in the tremendous response of the audience on this occasion, we have an opera-loving public waiting for the opportunity to be a part of the support of opera, provided it is of the calibre we have a right to expect.

Cast of Distinction

Rodzinski and the distinguished cast captured Wagner's concept of the music-drama. There was the endless flow of melody built from poignant leading motives, commenting on the spoken song, with costumes, settings and gesture serving only to aid "true drama which does not stop and wait." So sustained was the dramatic tension, and the beauty of the whole, so truly great the artistry of Mme. Flagstad in particular, that time seemed temporarily forgotten. Set Svanholm's Tristan was a perfect complement to Flagstad's Isolde. The role of Brangaene was portrayed with distinction by Karin Branzell, despite occasional hollow and forced effects. Herbert Janssen's superb vocal and operatic gifts lent due importance to the characterization of Kurvenal. James Pease was a convincing King Mark. As the Liebestod ended, every listener was stirred by its penetrating beauty, and seemed to show deep gratitude for what had been given them, and to hope that the experience might be often repeated.

Novaes with Symphony

The Thursday concert presented by Artur Rodzinski on Nov. 13 was particularly high calibre. Guiomar Novaes was the third soloist with the orchestra this season, and an excellent one. Chopin's Concerto in F Minor was a perfect vehicle for her beautiful artistry, and she received warmest acclaim.

From the opening suite of three dances arranged by Pinelli from Corelli's 12 sonatas, played with fastidious taste and elegance, through the spirited and brilliant performance of the Khachaturian Gaynne Suite, there was unity between conductor and men. It is not surprising that Mendelssohn's Scotch Symphony was chosen for the first recording (RCA Victor) to be made by the Chicago Symphony under Rodzinski, when one had heard the stimulating and musically satisfying performance given it.

Recordings were also made of the Khachaturian Suite, and Strauss' Thus Spake Zarathustra—the last-named work being heard on the program of the previous week, with a Weber Overture, and Tchaikovsky's B Flat Minor Piano Concerto (Ella Goldstein soloist). This was not one of the season's best concerts. Miss Goldstein is an unusually gifted and efficient young pianist, and possesses phenomenal technic, but the work did not give opportunity to show deep musical gifts.

Hannikainen's Guest Appearances

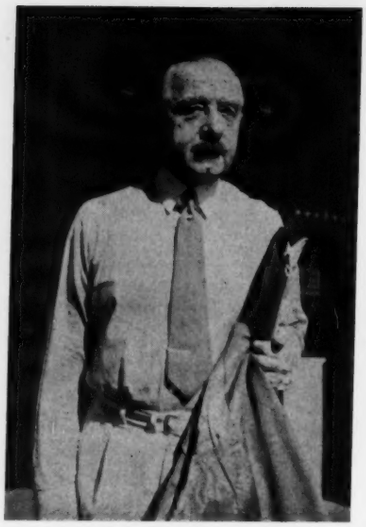
Conducting appearances of Tauno Hannikainen in addition to those regularly scheduled with the Chicago Symphony will be made in Milwaukee, Wis. (Nov. 24) and Peoria, Ill; four performances with the Houston Symphony, Houston, Texas (Feb. 16, 18 and 19); National Symphony Orchestra, both in Washington, D. C. and in Baltimore, in late March; the subscription concerts (Chicago Symphony) of Nov. 20 and 21; Feb. 26-27; the Tuesday and Thursday-Friday concerts of Feb. 24, 26, and 27 (William Kapell, soloist); and those of March 4 and 5.

Appearances by Notables

Other Orchestra Hall recitals of importance given within the fortnight were those of Witold Malcuzinski, pianist, who deepened the impression made last year when he was presented in an all-Chopin recital; and Benno Rabinof, violinist, whose striking talent for his instrument aroused high enthusiasm from his audience. His wife, Sylvia Rabinof, was the musicianly accompanist.

Philadelphia Orchestra in Concert

The Philadelphia Orchestra under Eugene Ormandy opened the Harry Zelzer concert series (Orchestra Hall, Nov. 8) in one of the outstanding concerts of this or any other season. There was nothing to detract from the deep musical enjoyment which this concert afforded its listeners. Bach's Toccata and Fugue in D Minor, transcribed by Mr. Ormandy; the second symphony by Sibelius; and Strauss's Don Quixote comprised the program.



RUDOLPH GANZ

will play the Rachmaninoff Piano Concerto, No. 2, with the Portland (Ore.) Symphony in February, the "Emperor" Concerto of Beethoven in Grand Rapids, that of Liszt E Flat in San Francisco, and the same composer's A Major Concerto in Gary, Ind. Recitals, lectures with piano illustrations, and chamber music performances are scheduled for him this season, along with his appearances as conductor of the Grand Rapids Symphony and of Young People's Concerts of the New York Philharmonic-Symphony and San Francisco Symphony.

Szell Conducts Clevelanders

Virtuosity of the most brilliant sort was on display Nov. 16, when George Szell put the Cleveland Orchestra through its paces at Orchestra Hall in the third event of the History and Enjoyment Music Series, Section 1. From the fanfare which sets off Berlioz' Roman Carnival Overture to the shimmering *dénouement* of Salome's Dance of the Seven Veils by Strauss, which closed the first half, Mr. Szell reaffirmed to his large and enraptured audience his eminence as a master of musical interpretation. Hindemith's Symphonic Metamorphosis on Themes of Weber is a stupendous piece of modern orchestration, and Mr. Szell and his men were completely at one in doing it full justice. Unfortunately, the Brahms Symphony in C minor had a somewhat taut, bravura effect in certain passages owing to the strenuous pace, which detracted from the noble purity of the work. J. M.

James McEnery's Recital

The recital of James McEnery, bass-baritone, drew one of the largest Kimball Hall audiences of the season on Nov. 3. Mr. McEnery's program was an attractive one, and valuable musically. He sang with intelligence and taste, with a voice of naturally beautiful quality, which he handled with ease. Aided by remarkably clear diction, he succeeded in giving a recital which was both respected and enjoyed. Composers heard were Handel, Bach, Brahms, Chausson, Fauré, Delibes, and the Americans Carpenter, Griffes, Kingsford and Malotte.

Abbey Simon at Orchestra Hall

Abbey Simon played on the same day to the enthusiasm of the Orchestra Hall audience, and displayed a talent of high rank. The program opened with a poetic performance of the Gluck-Chasins Melodie from Orfeo and the Bach Toccata in C Minor. The Schumann "Abegg" Variations were played with great brilliance, but the dramatic climax of the evening was the Chopin Sonata in B Minor, Op. 58. Excellent dramatic projection, a fine sense of proportion, and an intense lyricism characterized his work. Besides works by Brahms, Ravel, Rachmaninoff, and Prokofieff, Ravel's Scarbo had a wonderful capturing of the fantastic mood.

Fantozzi Engaged by Mid-West Opera Co.

The Mid-West Opera Co., G. Zaffina president, announces the engagement of William Fantozzi as artistic director and conductor. Plans are to be announced in the near future. In addition to concert appearances in the Chicago schools, sponsored by the Chicago Federation of Musicians, the Grand Symphony Orchestra of Chicago under Mr. Fantozzi's direction played the concert portion of a program recently for the International Surgeons convention.

Second Concert of Blackstone Series

The second concert of the Blackstone Dinner-Concert Series under the direction of Mrs. Edouard Albion, to be held

TOUR MANAGEMENT
Clarence E. Cramer
Kimball Bldg. Chicago

SPECIAL FEATURES

Hollywood Skating Revels
Hilarious Skating Extravaganza
50 people, autumn tour

Chicago Festival Opera
Cast, scenery, costumes, scores, to give your own opera

CONCERTS

Page-Stone Chicago Opera Ballet
20 people, autumn tour

The Chapel Choir
42 people, summer, February

The Russian Trio
Siegal—Bolognini—Minchin

Harold Bailey—Marion Hall
Baritone-Piano, joint concert

Gertrude Claver
Young People's Piano Recitals

Elizabeth Humphrey—Helen Kettner
Soprano-Piano, joint concert

RUDOLPH GANZ
Booking 1947-48
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano — Decca Records

EDOUARD ALBION
BARITONE
NOW BOOKING 1947-48
National Opera Studios
1140 Lake Shore, Evanston, Ill. Phone: Davis 1939

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Chicago 15, Ill.
Booking 1946-1947

SONIA SHARNOVA
CONTRALTO
Studio 512 Fine Arts Building, Chicago 5, Ill.

NORMA HETSCH
CONTRALTO
RADIO — OPERA — CONCERT
825 Orchestra Building, Chicago 4, Illinois

NAOMI WATSON
CONTRALTO
Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

Maud Gutzmer
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel.: Lincoln 2405

RUTH SLATER
CONTRALTO
2836 N. Cambridge Ave., Apt. 3
Chicago, 14 Phone Lakeview 5389

BLANCHE BRANCHE
SOPRANO
TEACHER OF VOICE
25 E. Jackson Blvd., Chicago 4 Webster 7930

HARVEY RINGEL
TEACHER OF SINGING
Chicago Musical College
Chicago, Ill. HAR. 6830

LOU WEBB
Hammond Instructor — NBC Staff Organist
College of Modern Music
Web. 7669, Lyon & Healy Bldg., Chicago

MARIA HUSSA GREVE SENIA
Soprano Basso
Teachers of
OPERA — LIEDER — ORATORIO — DRAMATICS
SHERWOOD MUSIC SCHOOL

DAN BAKER
TEACHER OF SINGING
Studio 726 Fine Arts Bldg.—Chicago—WEB. 2342

PHILRUTH, INC.
CONCERT MANAGEMENT
Booking and Tour Direction
726 Kimball Bldg. Chicago 4, Ill.

RUTH RAY
VIOLINIST
Fine Arts Bldg., Chicago 5, Ill.

in the Crystal Ballroom of the Blackstone Hotel, will be given Wednesday evening, Dec. 17, by Louis Kaufman, violinist, and Ksenia Prochorowa, pianist.

Chicago School of Music Notes

The Chicago School of Music announces that two of its students have qualified for the Chicago Civic Orchestra—Dorothy Lillybeck, trombone pupil of Richard Schmitt; and Robert DiSimone, clarinet student of Peter Zukovsky. Eugene Fedorski (accordion student of Ted Solak) won first place on the Morris B. Sachs Amateur Hour recently.

Roosevelt College Orchestra Plans

Chicago's Roosevelt College Symphony Orchestra enters its third year with its first public concert of the season Dec. 2 at 8:15 p.m., in the college's new home in the Auditorium Building.

The program lists a special arrangement by Wilfred Dickie, student in the college's School of Music, of a Gavotte and Minuet from The Fairy Prince by Arne; Sonata No. 2 in G Minor for oboe and orchestra by Handel, Marche Slave by Tchaikovsky, and the "Eroica" Symphony by Beethoven will be performed. Under the direction of Florian Mueller, composer and member of the Chicago Symphony, the orchestra plans a series of public appearances.

Roosevelt College is conducting a $3,000,000 drive designed to raise funds for the College Recital Hall project, a larger research program, and other activities.

Unusual Candlelighting Service

Harvey Ringel and his choir at the Augustana Lutheran Church, 54th and Kimbark, Chicago, on Sunday, Dec. 14, at 4:30 p.m., will give a candle-lighting service. Rare music will be featured, including a 15-minute organ recital of Buxtehude, Pachelbel and Scheidt followed by unfamiliar carols. Florence Keller, soprano, will sing Scarlatti's Christmas Cantata, one of the few extant solo cantatas by this master. Bach's For Us A Child Is Born will conclude the program with Lucile Hertel, alto; Andrew Lyon, tenor; and Harvey Ringel, baritone, heard in the solo portions. Other soloists include Edith Chambers, soprano and David Rylander, baritone. Frieda Anderson is the organist.

Series Opened by Russian Trio

At the Fortnightly Club, on Nov. 12, the Russian Trio opened its 1947-48 series before an elite gathering which filled the beautifully appointed Music Room to overflowing. In the Haydn trio No. 5, D Major, Nina Mesirow-Minchin and her associates, Fritz Siegal, violinist, and Ennio Bolognini, cellist, combined their artistry in a practically flawless ensemble. The Robert Schumann Trio concluded the program amidst enthusiasm.

During the pause, Mrs. William Saltiel, vice-president of the Chamber Music Society, sponsors of these concerts, told the audience of plans to contribute to the welfare of the Russian Trio and to extend its musical influence.

Naomi Cook Students Heard

Few recitals in the long and interesting series established by Chicago Musical College aroused more favorable comments than the one presented by students of Naomi Cook, at the Little Theatre.

"One World" Program

A costume recital entitled "One World —Songs of Many Nations" brought to the fore Dr. Rudolph Ganz, president of the Chicago Musical College, who opened the proceedings with a talk on America—The Melting Pot of the World. He was succeeded on the platform by Eleanor McKinley, soprano, who offered a group of Irish ballads. Then Emie Costrini sang Italian folksongs, followed by Ruth Hodgskiss in three from Norway ,and Teresa Congus in examples of the same type from Poland. Before the ensemble sang a group of American folksongs, George Galinkin was heard in a Jewish brace, Henry Grove in three Scottish numbers, while later Esther Laubenstein sang German and Winifred Tadevic miscellaneous Slavic airs.

Norma Hetsch in Recital

Trinity Evnagelical Lutheran Church presented Norma Hetsch, contralto, and Joachim Gunther, organist, in joint recital under the auspices of Ralph J. Jalkanen, pastor, in a pre-holiday festival recently. Miss Hetsch's contributions consisted of three groups of compositions ending with Schubert's The Omnipotence.

Rosalind Grob in New Role

Not satisfied with filling many operatic and concert dates, Rosalind Grob, soprano, has accepted the post of State Opera Chairman for the National Federation of Music Clubs. She launched her first project for Chicago and surrounding district—An Opera Forum—to be held at a Northern Region meeting on Jan. 17, at the Edgewater Beach Hotel under the presidency of Ada Honderick. The forum will be directed by a group of five noted singers and will include a contest open to all operatic students. Three monetary prizes will be awarded to the winners by the five forum speakers. Applications for registration for this forum must be addressed at once to Miss Grob, at 62 West 74th St., Chicago 21, Ill.

Miss Grob recently was heard in the title role of Aida at St. Joseph, Mich., on the Musical Appreciation Series of that locality. She also sang Katisha in The Mikado in Elgin, Nov. 27, and leaves early in December for a short concert tour through Chicagoland. On her return, she will conduct the Chicago Light Opera Company's performance of Pinafore here. R. D.

Kozuch to Be Chicago Symphony Soloist

Thaddeus Kozuch, with Stafan Bardas and Henry Jackson will play the Bach Three-piano Concerto with the Chicago Symphony under Artur Rodzinski at the Tuesday afternoon concert of Christmas week. The performance will be broadcast on the regular Wednesday evening radio program the following evening, Dec. 24.

Ozark Orchestra Workshop Holds Summer Sessions

The Ozark Orchestra Workshop held its third annual session, Aug. 9 to 31, at Eureka Springs, Ark. William Hacker, its music director, is conductor of the Arkansas State Symphony Orchestra. The workshop serves as a training ground for the orchestra, and offers instruction and experience to career-minded students. The project is under the aegis of the Eureka Springs Symphony Society and the Arkansas Philharmonic Society, sponsor of the Arkansas State Symphony.

Besides Mr. Hacker, there was a faculty of 11 instructors. This year's students numbered 57 from nine states. There were competitive scholarships and GI's were eligible. The curriculum included daily orchestra rehearsals, sectionals, chamber music sessions, and classes in piano, conducting and branches of theory. One of the concerts open to the public was a program of American music, an orchestral sight-reading of works by Americans sent in from all over the country, many in manuscript, among them Kent Kennan, Ruth Wylie, Howard Hanson, Samuel Barber, Lionel Semiatin, Arcady Dubensky, Thomas Griselle, Eric Coates, Godfrey Turner, James Adair, George Jekl, Lorene Houston, William Hacker. There were also community hymn-sings in the park and special music in the churches to open sessions of chamber music, piano recitals and symphony concerts in the city auditorium. Choruses were organized locally and in the neighboring town of Harrison under Milton Trusler. Three young pianists performed concertos with the orchestra, two sponsored by the Arkansas Federation of Music Clubs, Hattie May Butterfield, president.

Portland, Ore., Honors Enna

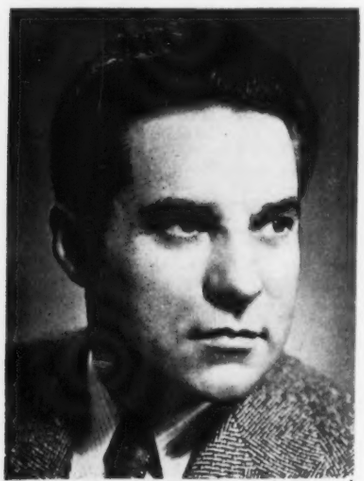
PORTLAND, ORE.—Dr. Emil Enna, Danish-American pianist, composer and teacher, who has made Portland his home for 40 years, was honored recently at a dinner in the Benson Hotel in appreciation of his contribution to music in Oregon. The dinner was attended by about 100, many of the guests students or former students of Dr. Enna. Speakers included Jack Matlack, Commissioner William A. Bowes, Richard G. Montgomery, Joseph A. Hill. Presentation of a wrist watch was made by Alan J. McKelberg. Telegrams of congratulation were received from Fritz Kreisler, Yehudi Menuhin, Jose Iturbi, Lauritz Melchior, Albert Spalding, Edward Johnson, Fortune Gallo and others.

Eleanor De Grasse in Recital

Eleanor De Grasse, soprano, gave a recital at The Barbizon, offering numbers by Haydn, Faccio, Orlandini, Scarlatti, German lieder and French songs. The singer revealed a pleasant voice of good range and evidence of well developed musicianship. She was especially effective in the French and German groups. Clyde A. Newell provided satisfactory accompaniments. L. T.

John C. Wilcox Passes

JOHN C. WILCOX, 77, well-known singing teacher, author of books on music and a former baritone soloist, died in a Denver hospital on Nov. 20. Mr. Wilcox began his vocal career in Detroit in 1892, later coming to Denver, where for several years he was baritone soloist in churches, concerts and oratorios. He conducted vocal studios there for 20 years and had been director of the Denver College of Music and of the vocal clinic of the American Conservatory of Music in Chicago. Since 1945 he had been visiting professor of music at Colorado College. Mr. Wilcox, author of several books on vocal training, was a past president of the American Academy of Teachers of Singing, and affiliated with other professional organizations. He leaves his widow and a daughter, Martha, head of the dance department of Denver University.



STEFAN
KOZAKEVICH
Baritone
37 COAST TO COAST APPEARANCES
CONCERT
OPERA — RADIO
CHICAGO OPERA CO.
CINCINNATI SUMMER OPERA
SAN FRANCISCO RUSSIAN OPERA
PHILADELPHIA LA SCALA
AMF ARTISTS SERVICE, INC.
139 East 47th St., New York 17, N. Y.

James
Mc ENERY
Bass - Baritone

CONCERT

"The Handelian pieces were an acid test and the singer was successful in all . . . particularly excellent was his clear enunciation and the contrasting color of tone." *Felix Borowski, CHICAGO SUN.*

". . . contributed to the prestige of native talent . . . highly proper regard to purity of intonation . . . well supported tone . . . sings with ease . . . breath control admirable."—*Charles Buckley, HERALD EXAMINER.*

". . . displayed a scholarly and careful approach to his music." *Edward Barry, CHICAGO TRIBUNE.*

ORATORIO

REQUIEM, Faure—with Claire Dux under Desire Defauw.

MESSIAH, Handel (9 appearances).

ELIJAH, Mendelssohn.

B MINOR MASS, Bach.

LEGEND OF ST. ELIZABETH, Liszt.

Soloist—with University of Chicago Choir and Chicago Symphony Orchestra under Hans Lange; Kraft Choral Club, Civic Opera House.

RADIO

Appearances on all major networks in Chicago with such artists as Josephine Antoine, Reinhold Schmidt and others.

NOW BOOKING 1947-48

825 Orchestra Bldg., Chicago
HAR. 6110

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera — San Francisco Opera
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Whittemore & Lowe
DUO-PIANISTS
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

HAROLD BAUER
Personal Representative: Dorothy E. Joline
838 East 105th St., New York 29, N. Y

Constantine CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Representative: Michael de Pace.
1270 Sixth Avenue, New York 20, N. Y

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. CIrcle 7-6394

JOHN HAUSSERMANN
AMERICAN COMPOSER
Management: WILLARD MATTHEWS
123 East 53rd St., New York 22, N. Y.

ROLAND HAYES
TENOR
Personal Representative: Demeter Zachareff
25 Huntington Ave., Boston 16, Mass.

RUTH KISCH-ARNDT
CONTRALTO — The Most Outstanding Contemporary Lieder and Oratorio Singer
Suite 701, 119 West 57th St., New York 19, N. Y

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

FRANCES MAGNES
Brilliant Young American Violinist
Management: NATIONAL MUSIC LEAGUE, INC.
130 West 56th St., New York 19, N. Y.

JUDITH SANDER
LYRIC SOPRANO
European Tour Mgt.: ERIC SEMON ASSOCIATES
711 Fifth Ave., New York 22, N. Y. PL. 3-0820

BOSTON Koussevitzky Resumes Baton

By JULES WOLFFERS

BOSTON.—The vigor and power of Serge Koussevitzky's conducting is a favorite topic of conversation here. Returning to Symphony Hall after a two-week lapse due to illness, the septuagenarian leader gave an incandescent reading of the Brahms Fourth Symphony for the fourth program of the longer series of Boston Symphony concerts. There was no trace of infirmity, no husbanding of strength. Artistically, Koussevitzky's interpretations have all the elasticity of youth together with the ripe results of a rich musical experience.

The same program opened with a rehearing of Honegger's Symphony for Strings, first played here last season. The vivid impression it created at that time was confirmed anew. Witold Malcuzynski was an energetic and technically proficient soloist in the Rachmaninoff Piano Concerto No. 3.

Myra Hess and Foss Soloists

The monumental Symphony No. 8 by Bruckner, somewhat abbreviated, and the Schumann Piano Concerto were the works for the fifth pair of programs. Again Koussevitzky conducted wtih so much imagination and ardor that one succumbed to the lengthy Bruckner in spite of pages which might, under lesser hands, seem heavy and overladen. Dame Myra Hess was the soloist, and as is usual here, carried the audience with her all the way.

In the second program of the Tuesday evening series, a portion of which is broadcast, Koussevitzky paid tribute to Mendelssohn. Again there was a piano soloist, this time Lukas Foss who boldly rescued the G minor Piano Concerto from the student class to give a glittering, albeit artistic and refined performance before an enthusiastic audience.

Figaro Staged by Opera Theater

A splendid production of Mozart's Marriage of Figaro opened this season's activities of the New England Opera Theater at the Boston Opera House. As staged and directed by Boris Goldovsky, no reason was given to revise the favorable opinion expressed last year when the work was presented under the same auspices.

A newcomer to the cast was Margaret Brink, as the Countess. After a nervous start, her soprano took on color and character to create a final excellent result. Francis Barnard as Figaro was completely convincing. The Susanna of Margaret Codd Goldovsky was pert, saucy, and in the best taste vocally. Mildred Mueller as Cherubino almost stopped the show, as she did last year. Much may be expected from this fine young singer whose voice has personality and warmth in addition to all the obvious vocal virtues. The other roles were more than capably projected by Robert Gay, Matthew Lockhart, Eunice Alberts, Luigi Vellucci, Ernest Eames and Marilyn Shotz.

Morning Musicales Open

Opening the 20th season of the Boston Morning Musicales in the redecorated ballroom of the Hotel Statler, Martial Singher delighted the fashionable audience with the quality of his baritone and with the superb musicianship that projected it. Paul Ulanowsky was an excellent accompanist.

Given under the auspices of the Boston School of Occupational Therapy, the series is completely sold out. Other artists to appear will be Marian Anderson, Witold Malcuzynski, Jacques Thibaud, Blanche Thebom and Set Svanholm.

Arrau and Stevens in Richmond Series

One of the finest piano programs in recent years here was given by Claudio Arrau for the Aaron Richmond Celebrity Series at Symphony Hall. While the list contained no surprises, except for a boogie-like "Toccata Ostinata" by Robert Palmer in its first performance, the pianist showed such understanding of style as to invest even the well-worn Rondo Capriccioso by Mendelssohn with new facets of interest. The recitalist's complete technical command, used only in valid musical style, received full scope in the formidable Paganini Variations, Book 2, by Brahms.

The same hall and series brought Risë Stevens here, with Brooks Smith as accompanist and assisting pianist. After a sub-standard start, Miss Stevens improved until finally she gave complete evidence of the reasons for her right to fame. Outstanding was the mezzo's interpretations of contemporary songs. Excerpts from Carmen were sung in a way to set hearts throbbing and spines tingling.

Bruce Barbour's Boston Debut

A large and cordial audience turned out for Bruce Barbour's Boston debut at Jordan Hall. This young pianist showed a superior technique, much polish, unique interpretations, and a thorough capability obviously present in all he did. Yet one remained at times unmoved. Perhaps partly responsible was the choice of music in this program. No doubt more definite opportunity for appraisal will come with further hearing.

Roland Hayes Marks 30th Concert Anniversary

Thirty years ago Roland Hayes made his debut here at Symphony Hall. On Nov. 15, 1917, the Negro tenor began a career that brought him international celebrity. Exactly 30 years and one day later, the same hall housed another program by the artist and the occasion was celebrated with the good taste that has characterized all his doings both on and off the stage.

Many in the audience were present when Mr. Hayes launched his concert career. Among these was Lieut. Governor Coolidge, who paid sincere tribute to the artist as a great American and a great singer. But the main attraction of the evening was the exquisite and refined manner in which Mr. Hayes rendered his program of familiar vocal masterpieces which he had especially dedicated to his Boston audience. Many encores were demanded and granted. Both Mr. Hayes and his accompanist, Reginald Boardman, were the recipients of prolonged and enthusiastic applause.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 22, N. Y.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
80th Year Catalog on request

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Bob Jones University
Greenville, South Carolina

Tauber Tour Cancelled

Richard Tauber, Viennese tenor, scheduled for a transcontinental tour in January, February and March, has informed his managers, Columbia Concerts, that he will be unable to fulfill these engagements. Mr. Tauber recently underwent a major operation, and is now convalescing in London. His voice is reported unimpaired, but his stamina has been weakened to such an extent that he cannot undertake travel at present.

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1946-1947

Josephine Antoine
LEADING COLORATURA — METROPOLITAN OPERA

Mario Berini
TENOR—METROPOLITAN OPERA

Ellabelle Davis
SOPRANO

Harry Davis
"A real gift for the keyboard"—*N. Y. Times*

Jean Dickenson
COLORATURA SOPRANO

Deszö Ernster
LEADING BASSO — METROPOLITAN OPERA

Giulio Gari
TENOR—TEATRO REALE DELL' OPERA, ROMA

Julius Katchen
PIANIST

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Anatole Kitain
PIANIST

Luboshutz & Nemenoff
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitzky*

Gertrude Ribla
"One of the Great Soprano Voices of Today"

Salzedo CONCERT ENSEMBLE
Carlos Salzedo — Mimi Allen
Ruth Freeman — Mary Hill Doolittle

E. Robert Schmitz
PIANIST
Baldwin Piano — Victor Recordings

Joseph Schuster
CELLIST

Martial Singher
LEADING BARITONE — METROPOLITAN OPERA

Richard Tucker
LEADING TENOR — METROPOLITAN OPERA

Astrid Varnay
DRAMATIC SOPRANO

SYMPHONIC ROLL-CALL OF 1947-1948

(*Continued from page* 11)

Pittsburgh: Pittsburgh Symphony (90). Fritz Reiner, conductor. Vladimir Bakaleinikoff, associate conductor. Ezra Rachlin, guest conductor. Soloists, Milstein, Schnabel, Auber, Kolberg, Dorfmann, Arrau, Kreisler, Casadesus, Piatigorsky, Stern, Kapell, Francescatti, Varnay, Svanholm, Szekely, Serkin, Munsel, Baccaloni, George, Malcuzynski, Grainger, Evans, Briney, Merrill and others to be announced. 65 concerts. Syria Mosque (3,700). 20 concerts on tour. Mgr., Edward Specter, 1305 Farmers Bank Bldg., Pittsburgh.

Pottstown: Pottstown Civic Symphony (90). Kenneth J. Morse, conductor. 5 concerts. Auditorium (1,500). Mgr., Ira Trate, 260 Diamond St., Pottstown.

Reading: Reading Symphony (75 to 80). Alexander Hilsberg, conductor. Soloists, Gary Graffman, Samuel H. Mayes, Jacob Latiner. 4 concerts. Rajah Theatre (2,100). Mgr., Dorothy B. Rowe, 47 So. 6th St., Reading.

Scranton: Scranton Philharmonic (75). Dr. Frieder Weissmann, conductor. Soloists, Byron Janis, Julius Huehn, Dorotha Powers, Joseph Battista, Pierrette Alarie. 5 concerts. Masonic Temple (1,822). Mgr., Henry Gann, pres., Chamber of Commerce Bldg., Scranton.

York: York Symphony (80). Louis Vyner, conductor. Soloists, Vladimir Sokoloff, Mischa Elman, Martha Flynn, Richard Sharretts. 4 concerts. Wm. Penn Senior High School Auditorium (1,700). Mgr., Roy O. McLaughlin, 506 E. Philadelphia St., York.

RHODE ISLAND

Providence: Rhode Island Philharmonic (32). Francis Madeira, conductor. Soloists, Arthur Le Blanc, Mildred Lawton, Kenneth Smith, Karl Ulrich Schnabel. 16 concerts on three tours through the state. Mgr., Raymond G. Williams, Box 1143, Providence.

SOUTH CAROLINA

Charleston: Charleston Symphony (60). J. Albert Fracht, conductor. 3 soloists. 6 concerts (3 pairs). Memminger Auditorium (1,013). Manager and all personnel except conductor and concertmaster serve without salary. Mgr. and founder, Maud Winthrop Gibbon, 97 Rutledge Ave., Charleston 16.

Columbia: Southern Symphony (65). Carl Bamberger, conductor. Soloists, Steber, Pressler, Moscona and others. 6 concerts. Township Auditorium (3,500). Columbia Music Festival. Mgr., James Y. Perry, 13 Arcade Bldg., Columbia.

Greenville: Bob Jones University Orchestra (65). Karl Keefer and Herbert Hoover, conductors. Soloists, Willa Stewart, Doris Doe, Eric Rowton, Vinay, Sved, Harvey Harding, Ella Flesch. 10 concerts. Auditorium (2,500). Mgr., R. K. Johnson, Bob Jones University, Greenville, S. C.

Spartanburg: Spartanburg Symphony (65). Dr. Pedro Sanjuan, conductor. Soloists to be announced. 3 concerts. Twichell Auditorium. Orchestra participates in the Spartanburg Music Festival, April 29 and 30. Mgr., Edwin Gerschefski. Dean School of Music, Converse College, Spartanburg.

TENNESSEE

Chattanooga: Chattanooga Symphony (60). Arthur Plettner, conductor. Soloist, Harry Shub. 3 concerts. Memorial Auditorium (5,500). Mgr., Lester D. Cohn, 11 E. 7th St., Chattanooga.

Knoxville: Knoxville Symphony (70). David Van Vactor, conductor. 5 subscription concerts, 2 pops, 1 children's and one choral concert. Soloists, Wiktor Labunski, Ralph Hollander, Teresa Orrego, Knoxville Male Chorus. Bijou Theatre (1,500). Mgr., Harry Wiersema, Box 1385, Knoxville.

Memphis: Memphis Symphony (70). Vincent de Frank, conductor. 7 concerts. Ellis Auditorium (2,440). Mgr., Mrs. George Clarke Houston, 769 University Blvd., Memphis 7.

Nashville: Nashville Symphony (65). William Strickland, conductor. Andrew Ponder, assistant musical director. Soloists, Eugene List, Szigeti, Nathaniel Patch, Piatigorsky, Harold Johnson, Andrew Ponder. 6 concerts, 1 festival concert, 3 matinees for young people. War Memorial, Auditorium (2,209). Mgr., Sara Washington, exec. sec'ty, Nashville Civic Music Assn., Hermitage Hotel, Nashville.

TEXAS

Amarillo: Amarillo Philharmonic Orchestral Association. Robert Louis Barron, conductor. Soloists include Whittemore and Lowe and Licia Albanese. Mgr., Mrs. Howard W. Lynch, 1000 Western Ave., Amarillo.

Austin: Austin Symphony (65). Dr. Hendrik J. Buytendorp, conductor. Soloists, Byron Janis, Fuchs, Cassel, Farrell. 12 concerts. Hogg Auditorium (1,325). Mgr., Tom M. Johnson, City Hall Annex, Austin.

Corpus Christi: Corpus Christi Symphony (68). C. Burdette Wolfe, conductor. Soloists, Alec Templeton, Marita Farell, Sigurd Rascher, Frances Magnes, William Masselos. 6 pairs concerts. Senior High School Auditorium (1,000). Mgr., George Blevins, Corpus Christi Junior College. Dewitt Morgan, pres.

Dallas: Dallas Symphony (87). Antal Dorati, conductor. Soloists, Rubinstein, Piatigorsky, Kapell, Casadesus, Zaremba, Menuhin, Milstein, Szigeti, Francescatti, Anderson, Ansermet, Dorati, Yeend, Szekely, Pease, Herbert, Carelli, Bollinger. 52 concerts (15 subscription, 4 special, 3 concert choral festival, 5 children's concerts, 3 broadcasts, 22 concerts on tour). Fair Park Auditorium (4,300). Mgr., Lanham Deal, Fair Park Auditorium, Dallas.

El Paso: El Paso Symphony (90). H. Arthur Brown.* Soloists, Swarthout, Donald Dickson, Ricci, Arrau, Westminster Choir. 5 concerts. Liberty Hall (2,934). 4 summer concerts. Concert in Carlsbad, N. M. Association also presents in El Paso a series by Ways and Means Committee. Igor Gorin, Ballet Russe de Monte Carlo, Tito Guizar and troupe, First Piano Quartet, Eleanor Steber, Philadelphia Orchestra. Mgr., Mrs. A. F. Quisenberry, 1217 N. Mesa Ave., El Paso.

Houston: Houston Symphony. Guest conductors, Chavez, Schwieger, Abravanel, Weissman, Bernstein, Enesco, Walter Hendl, Tauno Hannikainen, Charles Muench, Efrem Kurtz and one to be announced. Soloists, Traubel, Arrau, Stern, Eugene List, Edmund Kurtz. 12 concerts. Pres., Ima Hogg.

San Antonio: Symphony Society of San Antonio (78). Max Reiter, conductor. Soloists, Spivakovsky, Traubel, Wings Over Jordan Choir, Francescatti, Apollo Boys Choir, Zaremba, Rubinstein, MacWatters, Kapell, Merrill, Abbey Simon, Whittemore and Lowe, Piatigorsky, Magaloff. 62 concerts. Municipal Auditorium (6,058). Tours, 25 concerts in Texas, Florida, Mississippi, Georgia, Alabama. Mgr., A. M. Walker, 702 Maverick Bldg., San Antonio.

UTAH

Salt Lake City: Utah Symphony (70). Maurice Abravanel, conductor. Soloists, Rubinstein, Neveu, Sidney Foster, Louis Kaufman, Druke and Shaw, Utah University. A Capella Choir. 10 concerts, inc. Beethoven's Ninth Symphony. Mormon Tabernacle (5,000). 5 children's concerts. 8 broadcasts from Kingsbury Hall. Tour of Utah cities. Mgr., Ruth M. Cowan, 125 So. Main St., Salt Lake City.

VERMONT

Middlebury: Vermont State Symphony (60). Alan Carter, conductor. Soloists, Steil Andersen, Spalding and others. Concerts in 12 Vermont centers. Summer festival. 12 chapters of sponsors in as many towns and cities. Pres., Samuel Ogden.

WASHINGTON

Bremerton: Bremerton Symphonic Orchestra (50). Walter C. Welke, conductor. 5 concerts. Civic Center (1,200). Mgr., H. Roberts, Director of Parks & Recreation, 1100—15th St. Also R. E. Canfield, Pres., Symphonic Associates, R No. 3, Box 526 B., Bremerton.

Pacific Northwest Symphony (70). Carl Bricken, conductor. Soloists, Carol Brice, E. Robert Schmitz, Grainger, Szigeti, Firkusny, Moiseiwitsch. 30 concerts. Moore Theatre (1,700), Civic Auditorium (5,000). Plays in Seattle, Tacoma and Olympia. Mgr., Phil Hart, 620 Seaboard Bldg., Seattle.

Seattle: Seattle Philharmonic and Choral Society (orchestra, 85; chorus, 125). Don Bushell, conductor. Soloists. 4 concerts. Moore Theater (1,700).

Seattle: Youth Symphony Orchestra of the Pacific Northwest (89). Francis Aranyi, conductor. Soloists, members of various sections of the group. 12 concerts. Moore Theatre (1,700). Concerts in high school auditoriums and other halls. Pacific Northwest Music Camp, Camp Waskowitz, North Bend, Wash. Address: Youth Symphony Orchestra, 305 Aurora Ave., Seattle 9.

Spokane: Spokane Philharmonic (70). Harold Paul Whelan, conductor. Soloists, Margaret May Saunders, Joseph Schuster, Melvin Baddin. 6 concerts. Post St. Theatre (1,400). Mgr., Karl K. Krogue, Pres., 908 O.N.B. Bldg., Spokane.

Walla Walla: Walla Walla Symphony (50-60). William H. Bailey, conductor. Soloists. 3-4 concerts. Walla Walla High School Auditorium (1,000). 40 years continuous operation. One out of town concert (on the average). Mgr., Mrs. Frank H. Ludwig, Pres.

WEST VIRGINIA

Charleston: Charleston Symphony (85). Antonio Modarelli, conductor. Soloists (local), Agnes Yoshido Miyakawa, Lewis Haddad, Robert Snyder, Henry Wolfe, William S. Holroyd, Jr. 14 concerts and (probably) 9 student concerts. Charleston Municipal Auditorium (3,500). 4 or 5 tour concerts. A portion of all Sunday concerts is broadcast over WCHS. Mgr., Mrs. Helen M. Thompson, Box 2292, Charleston.

Huntington: Huntington Symphony (70). Raymond A. Schoewe, conductor. Soloists, Whittemore and Lowe, Primrose, Weede. 6 concerts. City Auditorium (2,500). Mgr., Harry Damron, 701 Jefferson Ave., Huntington.

Wheeling: Wheeling Symphony (75). Henry Mazer, conductor. 4 concerts. Audi-

(*Continued on page* 31)

CONCERT DIVISION

W. COLSTON LEIGH, Inc.

521 Fifth Ave., New York 17, N. Y.

includes for 1947-1948

GLAUCO **D'ATTILI**

PIANIST

TOSCANINI

calls his playing *"MAGNIFICENT"*

ANGELO **PILOTTO**

BARITONE—OPERA, CONCERT, RADIO

MARGARET DAUM

SOPRANO—OPERA, CONCERT, RADIO

CAROL BRICE

GREAT YOUNG CONTRALTO

RAY LEV

AMERICAN PIANIST

NEW YORK **INTERRACIAL SINGERS**

Clifford Kemp, Conductor

AVAILABLE FOR SEASON 1947-48

Mgt.: G. L. Colledge, RKO Bldg., N. Y., N. Y.

GEORGE SCHICK

CONDUCTOR

Mgt. Arnold Pisani, 119 W. 57th St., N. Y. Circle 7-4367

APOLLO BOYS' CHOIR

COLEMAN COOPER, Director

Address inquiries to: APOLLO CHOIR SCHOOL 5809 Desco Drive, Preston Hollow, Dallas 5, Texas

CARL NICHOLAS

TENOR

Opera — Light Opera — Radio

Per. Rep. Ted White, 413 W. 56 St., N. Y. CO 5-0414

CHAMBER MUSIC CONCERTANTE

Flute, Oboe, Eng. Horn, Cello, Harp.

Musical Director: Michael Nazzi

340 West 86th Street, New York City

★ **CHRISTMAS ANGELS** ★

A beautiful Christmas song with violin obligato

By LESTER L. SARGENT

Arranged for solo voice and chorus, 50c a copy. Octavo size 15c a copy, orders of over 20, 10c a copy.

FESTIVAL MUSIC COMPANY

★ 1115 K St., N.W., Washington, D. C. ★

Piano Teachers!

get Superior Results by using

FUNDAMENTAL PIANO SERIES

(for Class and Individual Instruction)

by HELEN CURTIS

First Piano Reader & Supplement and Books I, II, III, IV, V

Each Book contains Brilliant Recital and Teaching pieces—Each Book is a complete course of Study for the Grade—Books II, III, IV & V are analyzed.

Order from your Music Dealer, or direct from

HARRIS F. ROOSA, Publisher

25 E. Jackson Blvd. • Chicago, Illinois

Seva presents

AN EVERLASTING CHRISTMAS GIFT

CHRISTMAS CAROLS

by the

The Roman Vatican Choir

Conducted by

RT. REV. MONSIGNOR LICINIO REFICE

SEVA Album #20

List price $4.00 plus tax

UNIQUE—MAGNIFICENT PERFORMANCE

Adeste Fidelis

Dormi, Non Piangere

Tu Scendi Dalle Stelle

Ave Maria (Schubert)

Silent Night

Ninna, Nanna

SEVA Album #18

List price $4.00 plus tax

Acclamations (Refice)

Tu Es Petrus (Refice)

Ave Maria Pt. I (Refice)

Ave Maria Pt. II (Refice)

Regina Coeli (Palestrina)

Jubilate Deo (Lasso)

SEVA Album #19

List price $4.00 plus tax

Caudent In Coelis (Vittoria)

Amavit Eum Dominus (Refice)

Incipit Oratio Hieremiae Pt. I (Palestrina)

Incipit Oratio Hieremiae Pt. II (Palestrina)

Jubilate Justi (Viadana)

Ave Maria (Bach-Gounod)

•

If you do not know who distributes SEVA *records in your town communicate with*

SEVA RECORD CORPORATION

45 East 49th Street

NEW YORK, N. Y.

TAGGART CASEY
BASS-BARITONE
Opera — Concert — Radio
14 West 71 St., N. Y. 23, N. Y. SU. 7-8869

RUTH BELMAN
SOPRANO
Suite 701—119 W. 57 St., N. Y. 19, N. Y.

EMMA FOOS
CONTRALTO
Concert — Opera — Radio
Mgmt. Annie Friedberg, 251 W. 57 St., N. Y. 19

MAYBELLE Van RENSSELEAR
CONTRALTO
CONCERT — ORATORIO — RADIO
Suite 701, 119 West 57 Street, N. Y. 19, N. Y.

GERALD TRACY
PIANIST
"Merited only praise." "Always imaginative, resourceful, poetic." —*N. Y. Times*
320 East 57th Street
New York 22, N. Y.

Minuetta BOREK
PIANIST and COMPOSER
Available for Concerts and Radio
134 Haven Ave., N. Y. C. 32 WAdsworth 7-8704

PIETRO CIMARA
CONDUCTOR METROPOLITAN and SAN FRANCISCO OPERA ASSOCIATIONS
Per. Rep.: MICHAEL DE PACE, 1270 Sixth Ave., N. Y. C.
Circle 6-3860

AURORA MAURO-COTTONE
PIANIST
"Rare phenomenon these days —a real Chopin player." *N. Y. Times*
Suite 701, 119 W. 57th St.,
New York 19, N. Y.

ANTON ROVINSKY
PIANIST
Artists coached for debut recitals
Steinway Hall, N. Y. C. Studio 617

THOMAS RICHNER
PIANIST
Management: WILLARD MATTHEWS
123 East 53rd Street, New York 22, N. Y.

MILDAH POLIA
French Mezzo-Soprano
Consultant on French Music and Literature. Diction. Interpretation. Program Building.
French Class for Singers
226 W. 70 St., N. Y. TR. 4-5474

ANGELA MILITELLO
SOPRANO
RADIO — CONCERT — ORATORIO
Suite 701, 119 West 57th St., New York 19, N. Y.

LORRAINE BYMAN
HARPIST
YOUNG ARTISTS — Concert Division
Booking 1947-1948
16 West 95th St., New York 25, N. Y.

ROMA BALL
FLUTIST
YOUNG ARTISTS — Concert Division
Booking 1947-1948
16 West 95th St., New York 25, N. Y.

JANE SNOW
DRAMATIC SOPRANO
TEACHER OF VOICE
Member of Fine Arts Faculty
University of New Mexico—Albuquerque

GUARANTEE
NEW LIFE TO YOUR VIOLIN
INVESTIGATE TODAY
VIRZI Acoustheorist Violin Maker
1391 6th Ave., N. Y. 19
CO. 5-4078—Near 57 St.
NEW LIFE TO VIOLINS REPAIRED

Notes of the Orchestras

DULUTH, MINN. — The Duluth Symphony, under its new conductor, Joseph Wagner, opened its 15th season on Oct. 24 with Devy Erlih, 18-year-old violinist, as guest artist. A large and demonstrative audience extended a warm welcome to Mr. Wagner.

A number of scores have already been received in the contest being sponsored by the Duluth Symphony Association for a work by an American composer to be given its first performance by the orchestra on April 23.

•

NEW YORK.—The League of Composers, in its 25th anniversary season, will be honored by the following orchestras performing scores chosen from the list of 91 works commissioned by the League: New York Philharmonic-Symphony, Boston Symphony, National Symphony of Washington, D. C., St. Louis Symphony, Indianapolis Symphony, National Gallery of Art, Cleveland Orchestra, Chicago Symphony, N. Y. City Symphony, Civic Symphony of Denver, Fort Wayne Philharmonic, Vancouver Symphony Orchestra, San Francisco Symphony, Cincinnati Symphony, Baltimore Symphony, Rochester Symphony, and the Symphony Orchestra of Mexico.

•

VANCOUVER. — The Vancouver Symphony, under Jacques Singer, began its season of sold-out Sunday subscription concerts in October in the 2,900-seat Orpheus Theatre. Under the leadership of Mr. Singer and A. E. Dal Grauer, president of the executive board, the orchestra's schedule includes 52 concerts in all, against 12 last year. Besides 12 Sunday afternoon concerts, there is a series of 13 popular concerts, 2 performances at the University of British Columbia, 2 children's concerts, and a tour by the orchestra to Victoria, Everett and Bellingham and elsewhere.

•

ELIZABETH, N. J.—Virgil Thomson, composer and critic of the New York Herald Tribune, conducted his own suite. The River, at the opening concert in the 15th season of the Elizabeth Philharmonic Society on Nov. 18. August May is the regular conductor.

•

ALTOONA, PA.—Programs of the Altoona Civic Symphony this season will include the Schumann Rhenish Symphony, Sibelius' First Symphony, the Mendelssohn Reformation Symphony, Till Eulenspiegel by Strauss, Spanish Dance by DeFalla, Marche Joyeux by Chabrier, and compositions of McKay, Gillis, McDonnell, Dubensky and McBride. Reorganization of the board of directors of the symphony has resulted in an enlarged season and a maintenance fund for orchestra.

•

KANSAS CITY, MO.—Jascha Spivakovsky, European and Australian pianist, made his American debut on Nov. 25 with Efrem Kurtz and the Kansas City Philharmonic, playing Brahms' B flat Concerto.

•

ERIE, PA.—The Philharmonic Society of Erie has been completely re-organized and is now on a professional status. The new president of the board, T. P. Dunn, who is also president of the Erie Civic Music Association, sought the advice of Arthur Judson, and the services of Frtiz Mahler as musical director were secured. The number of concerts has been raised from five to seven, and it was decided to repeat the series. The first series was sold out and a substantial part of the second. Anonymous givers have contributed several hundred school memberships and many other membership contributions have been made. Opening concerts were held Nov. 3 and 4. The seasons soloists include Rose Bampton, George Enesco and Max Landow. Mr. Mahler plans to use the combined high school choral groups in a Christmas concert and to conduct an all school orchestra.

BALTIMORE, MD. — The experiment of taking the Baltimore Symphony Orchestra's music into the schools of the city was so successful last season that it is being continued this season. This year the concerts will be known as Educational Concerts, instead of Young People's Concerts. In 1947-48 Mrs. C. Albert Kuper is the chairman of the Educational Sub-Committee, and Mrs. Frances Jackman Civis, supervisor of music in Baltimore's public schools, will appear on the stage with the orchestra in the role of commentator. Conducting duties for the series are shared by Reginald Stewart, conductor, and Ilya Schkolnik, assistant conductor.

Having achieved "standing room only" openings to its 1947-48 Sunday and Wednesday night series here, the orchestra has gone on the first of its three major tours scheduled for this season, comprising nearly three dozen concerts from Tampa to Ontario.

•

MIAMI, FLA.—The University of Miami Symphony Orchestra is celebrating its 20th anniversary year, Modeste Alloo conducting eight pairs of concerts, from November through April, with Novaes, Ricci, Traubel, Piatigorsky, Melcuzynski, Menuhin, Muriel Kerr, and Kipnis as soloist. Besides the symphony series, the university brings Mischa Elman for his fourth consecutive year in recital, and two chamber music concerts by the Fine Arts Quartet and an all-Beethoven piano recital by Henriette Michelson.

In May, 1926, Arnold Volpe was engaged by the university to establish a Greater Miami Symphony. The first concert was given in January, 1927, with an orchestra of 26. From this small beginning it grew from year to year to its present membership of 85. After Mr. Volpe's passing in 1940, Joel Belov finished the season. John Bitter was conductor from 1941 to 1942 when he was called into the armed servcie. Mr. Alloo is entering his sixth year as musical director and conductor, with Mr. Belov as associate conductor.

•

DALLAS, TEX.—On Nov. 2 the Dallas Symphony, under Antal Dorati, began its subscrpition series at Fair Park Auditorium on a newly extended stage which places violins, violas and cellos under the same ceiling with the audience. Designed by D. Gordon Rupe, Jr., president of the orchestra, the extension is built out over the orchestra pit, bringing the musicians 18 feet closer to the audience.

On the concert of Nov. 29 Mr. Dorati stepped from the podium to be soloist in the Mozart Piano Concerto, A Major, K.V. 414, his first appearance here as an instrumentalist.

CONDUCTOR AND HIS CATCH. **Russell Gerhart, musical director of the Altoona (Pa.) Civic Symphony and Johnstown (Pa.) Symphony, gives proof of the fact that he is an ardent and successful fisherman.**

MENOTTI SALTA
(Well known composer and conductor)
EUROPEAN TRAINED TEACHER OF SINGING
(Specialized in Italian Bel Canto-perfect diction)
Radio Singing and Preparation for Auditions
Also Conducting, Theory, Harmony, Counterpoint, Form, Symphonic Orchestration
BEGINNERS ACCEPTED
325 West 45th St. COlumbus 5-8262
If no answer, leave message with CI. 6-0430

ALICE SIROONI
PIANIST
Studios: 719 Steinway Hall, 113 West 57th St., N. Y. 19
9215—224th St., Queens Village, L. I.
Management: WILLARD MATTHEWS
123 East 53rd St., N. Y. C.

HILDA MORSE
SOPRANO
Concert — Opera — Light Opera — Radio
Per. Rep. ROBERT LEWIS, 67 W. 44 St., N.Y.C. VA. 6-1466

GLADYS KUCHTA
SOPRANO
Opera - Concert - Oratorio
Suite 701, 119 West 57th Street, New York 19, N. Y.

RUTH BOWEN-RICULFI
MEZZO-SOPRANO
. . . genuine artist's understanding . . . marked and positive capacity for interpretation and communication. — Alfred Frankenstein, San Francisco Chronicle.
Suite 701, 119 W. 57 St., N. Y. 19

IREYNE STARIKOFF
CONCERT PIANIST — TEACHER
Musical Education for Children and Adults
Courses for Teachers in Piano Technique and Theory
New York and Bronx Studios, N. Y. C. KI. 3-2704

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 E. 76th St., N. Y. C. 21 BUtterfield 8-2567

SUZANNE DIAT
FRENCH SINGER
Teacher of French
225 Central Park W., New York 24 TR. 7-4100

LILLY WINDSOR
Lyric Soprano
"New star on the American scene"
CONCERT, OPERA, RADIO
Vincent Attractions, Inc.
119 West 57th St., N. Y. 19, N. Y.

THE INSTANT-MODULATOR
Modulation from any key to any other at a glance—no pages to turn . . . INSTANT, COMPLETE, and MUSICAL. Truly a boon to organists and accompanists. Nothing to compare with it! Write and let us show you what delighted users throughout the country say about it!
Price $2.00 postpaid. Money-back guarantee.
THE MARVEN MUSIC EDITION
260 Handy Street New Brunswick, N. J.

PIANO TUNING PAYS
Learn this Independent Profession AT HOME

Our patented TONOMETER with BEAT GAUGE is a scientific teaching-tuning instrument that simplifies learning and assures accuracy with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UNCROWDED field. PIONEER SCHOOL—50th YEAR. G.I. APPROVED. Write for free booklet.
NILES BRYANT SCHOOL
Bryant Bldg., Washington 16, D. C.

N. Y. Concerts

(*Continued from page* 19)

Kuchta and Curtis in Joint List

Gladys Kuchta, soprano, and Charles Curtis, tenor, gave a joint recital Nov. 6 before a large and appreciative audience. Mr. Curtis offered music by Gaffi, Purcell, Handel, Schubert and Ponchielli; Miss Kuchta, numbers by Lully, Mozart, Beethoven and Fauré. For the final group they joined in duets. The soprano has a voice of lovely quality and sang with artistry, overcoming an early nervousness, and Mr. Curtis' singing also gratified his hearers. L. J. G.

Wellington Lee, Pianist

The recital of Wellington Lee, pianist, on Nov. 9 (matinee) brought numbers by Bach, Beethoven, Debussy, Mendelssohn, Schumann, Brahms, Chopin and Liszt. He is an artist of able technical qualities, but his interpretations need more variety. D. B.

Anna Shenderoff's Pianism

Anna Shenderoff, pianist, on Nov. 11, offered evidence of musicianship in a program including Beethoven's "Pastorale" Sonata, Schumann's Novelette, Op. 21, No. 8, Chopin works, and shorter pieces by Fauré, Casadesus and Chabrier. Possessed of an adequate technic, Miiss Shenderoff played poetically and with good taste. Her appreciative audience applauded warmly. L. J. G.

Mildah Polia, Mezzo, Heard

Mildah Polia, French mezzo-soprano, gave a fine program on Nov. 13, including works by Honegger, Fauré, Massenet, Massé, Chausson, Gailliard, Laparra and arrangements by Aubert; she included an English group by Berger, Ray and Richard. Miss Polia sings with intensity and understanding, and brought out the content of each song with delicacy and surety. An appreciative audience applauded warmly. L. J. G.

Bruce Barbour Plays

Bruce Barbour, a young pianist of considerable technical and artistic equipment, appeared in recital on Nov. 14 before a justly enthusiastic audience. The Bach Italian Concerto, the Schumann Carnaval, a Chopin group, a Granados and a Gartner-Friedman selection formed his elaborate program, heavy in substance and in requirement, but done with such buoyancy as to sound like the rippling easy gallop of Pegasus. The Schumann, no longer a ponderous study, seemed extremely spontaneous; the Chopin was full of the requisite emotion, yet never maudlin; the Bach was as restrainedly joyful as that classic should be. T. P.

Metropolitan

(*Continued from page* 10)

sodes, in which Don Giovanni and his servant exchange hats and cloaks, even more incredible than usual—even a character in opera should be able to tell those two apart! M. L. S.

Cloe Elmo Makes Sensational Debut

News of the season's first Trovatore Nov. 19, centered on the heralded debut of the Italian contralto, Cloe Elmo, as Azucena. She proved to be sensational. The audience's roar of approval and delight, coming from all parts of the huge house, was of itself almost as thrilling as the diva's histrionic impact. It looks as if Mr. Johnson has found not only a hit, but a real "star" personality. Miss Elmo displayed an uncommonly beautiful voice, and the rarity of her art lay in her characterization, her simple force of gesture, her timing and her innate sincerity. A fine actress, Miss Elmo is unique in this day of many drab performances.

Stella Roman in the Leonora role was not outstanding in florid pages though soaring quality was never more in evidence. She looked exceptionally well and held her own as the distracted heroine.

As Manrico, Kurt Baum made a fine appearance and sang well, getting in several sensational high C's that won for him his share of tumultuous applause. His off-stage arias were particularly telling. Leonard Warren, ordinarily not the most flexible of actors, evidenced a new spark in his delineation of the Count di Luna and his splendid voice took on added brilliance. The other debutante of the evening, Inge Manski, was impressive in the limited part of Inez. She moved with grace and poise, and her clear lyric soprano was sweet and full. The remainder of the adequate cast included Giacomo Vaghi as Ferrando; Lodovico Oliviero as Ruiz; John Baker as a Gypsy. Emil Cooper, conducting, displayed his musicianly command, with good co-ordination and understanding of his forces. The chorus sang extremely well. M. C.

Graciela Silvain Makes Debut With City Center Opera

The Nov. 15 Rigoletto performance at City Center introduced a new soprano in Graciela Silvain, who sang the part of Gilda with aplomb, clear silvery tone and stylistic sureness. Her voice, at the moment delicately fragile, had point, agility and carried well; it consistently retained a delightful sweet quality, and indicated potentials for development that make the singer well worth watching. When to this is added the fact Miss Silvain, in her little pigtailed hair-do and simple costumes, was youthfully alluring, a successful debut was a foregone conclusion.

The soprano was happily supported by an excellent cast including Enzo Mascherini in the title role, and Luigi Infantino as the Duke, both leading singers being vocally superior and effective in action. Other assignments were unchanged from previously reviewed performances. M. C.

Minneapolis College Choir In Holiday Music

MINNEAPOLIS. — The Minneapolis College of Music college choir under Peter D. Tkach, will give an all-Brahms program in the College Auditorium, Dec. 9, featuring the Brahms Liebeslieder. The College Orchestral Concert, second for the season, will be given Dec. 16. Soloists are Henriette de Constant, assistant first cellist of the Minneapolis Symphony, and Suzanne Cargill, French pianist, new member of the college piano faculty. Among other events during December are: Hyldred Nelson, soprano in senior recital, Dec. 6; Ethel K. Chilstrom of the dramatic department presents a Christmas play in the auditorium, Dec. 13; the annual College Christmas Carol program under Mr. Tkach, Dec. 22.

Scranton Welcomes "Home-Coming"

SCRANTON, PA. — A young singer of gratifying promise, Anita Martell Pellicioni, mezzo-soprano, returned here on Nov. 10 to sing for her fellow-townsmen and demonstrate the progress she has made with Frieda Hempel of New York. Her study with Mme. Hempel is on a scholarship bestowed by the Scranton Musical Education Fund. The concert was held in Masonic Temple, with Miss Pellicioni singing sacred songs, German lieder, two operatic arias and French and American numbers. She displayed vocal qualities whose natural appeal has been carefully and skillfully developed. Her able accompanist was Paul Meyer.

Mme. Hempel, who arrived in the city on the afternoon of the concert, was introduced to the audience by Gounod Evans, head of the Education Fund.

WILLIAM L. STEIN, INC.
113 WEST 57th ST., NEW YORK 19, N. Y.
presents for 1947-48
ALEXANDER
*CHABAY
*DAVIDSON
Lois HUNT
LICHTEGG
*LECHNER
PIAZZA
RENAN
*RESNIK
*SVANHOLM
*METROPOLITAN OPERA ASSN.

ALTON JONES
"IN A WELL BALANCED PROGRAM HE AGAIN SHOWED HIS CONSIDERABLE TALENT AS AN INTERPRETER, HIS CLEAN TECHNIQUE AND KEEN SENSE OF STYLES." —N. Y. World-Telegram
CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

ROSSINI OPERA SCHOOL and THE OPERA WORKSHOP
LUIGI ROSSINI, *Director*
French and Italian Repertoire
Mise-en-scene — Coaching
50 Central Park West TR. 7-9385
for professional singers. Public performances in costume throughout the season. Many singers from the Workshop now appearing with leading opera companies throughout the United States and Europe. No vocal lessons given at the Rossini Opera School.

JOSEF RAIEFF
PIANIST
PIANO FACULTY, JUILLIARD SCHOOL OF MUSIC
". . . left them (his hearers) goggle-eyed at the speed and accuracy of his playing . . . his interpretation . . . always fluid and sensitive."
—John Briggs, NEW YORK POST, Feb. 20, 1947

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
THE WILLIAM PIERCE HERMAN SCHOOL OF SINGING
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

STEFAN SOPKIN
VIOLINIST
Studio: 365 West End Ave. Tel.: TR. 4-5928
Management: NATIONAL MUSICAL ARTISTS, 110 East 42nd Street, New York City

MORLEY EVANS BARITONE

ELISABETH SCHUMANN
Returning from England
WILL RE-OPEN HER VOCAL STUDIO ON SATURDAY, NOVEMBER 1
Applications to be sent to
Concert Direction ANNIE FRIEDBERG
251 W. 57 St., N. Y. 19

CLARENCE ADLER
PIANIST *and* TEACHER
Studio: 336 Central Park West, New York 25, N. Y. Riverside 9-4922

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Mario Lanza, Tentoni, Kaskas, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL MARGOLIS
Only Voice Teacher of
ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9155

URIEL NESPOLI
TEACHER OF FAMOUS PUPILS
only voice teacher and coach of
MINA CRAVI
leading soprano of the San Carlo Opera and principal opera companies in Mexico, the United States and Central America.
Studio: 1425 Broadway, N.Y.C. PE. 6-2634—LO. 5-1668

ALFREDO MARTINO
VOCAL TEACHER
Author of Book "TODAY'S SINGING"
Obtainable upon request
360 West End Ave., N. Y. 23

Susie MICHAEL *Pianist-Narrator* • Maurice FRIEDMAN *Baritone-Mime*
"THE CAVALCADE OF JEWISH MUSIC"
Mgt.: Jewish Center Lecture Bureau, 145 East 32nd Street, New York 16

LOS ANGELES Orchestras Applauded

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau, Hollywood, Calif.

Three symphonies, a ballet, and several interesting recitals regaled music lovers during a particularly enjoyable fortnight.

The stunning performance of Louis Kaufman presenting the Saint-Saens Third Violin Concerto, with the Santa Monica Symphony Orchestra, directed by Jacques Rachmilovich, stopped the show in Barnum Hall as the ensemble made its bow for its third season. Kaufman's impeccable technique was aptly demonstrated in the first movement. his power and luscious tone in the second, and an exciting interpretation in the finale. The auditors demanded a dozen bows.

The orchestra sounded even better than last season. Rachmilovich elicited a lovely quality from the strings and ample virtuosity from the winds. His interpretation of the Shostakovitch Ninth Symphony made us revise an earlier impression that the work was trivial as he brought out many new values. A hymnlike Overture to Freedom, by 80-year old E. D. Johnston, Theme and Variations from Tchaikovsky's Mozartiana Suite, and the Jota Argonese completed the well-rounded program.

Philharmonic Opening

The Los Angeles Philharmonic Orchestra opened its season under the adroit baton of Alfred Wallenstein, in the Philharmonic Auditorium, Nov. 13. A number of new players were in the personnel but they fitted smoothly into the ensemble and the result was a far more gratifying start than that of last season. Wallenstein rose to a fine peroration with a dramatic interpretation of Strauss' Ein Heldenleben, and commemorated the 100th anniversary of Mendelssohn's death with presentation of the Italian Symphony. It is gratifying, also, that the Philharmonic at last has a conductor willing to advance American music, which in this case, was represented by Paul Creston's dramatic Chant of 1942. The Prelude to Wagner's Die Meistersinger provided a rousing opening.

Junior Symphony

Peter Meremblum's California Junior Symphony Orchestra honored Atwater Kent at its concert in the Wilshire Ebell Theatre, Nov. 15. Meremblum brought his young musicians to a fine climax in the Bach Toccata and Fugue in D minor, directed Rimsky-Korsakoff's Le Coq d'or suite with much charm, and ended broadly with the finale of Tchaikovsky's Fourth Symphony. Marni Nixon emerged from the violin section to appear as vocal soloist, and brought down the house with an aria from Barber of Seville. Her voice was well-placed and of appealing timbre. A Vivaldi Concerto for Three Violins was beautifully played by Dorothy Wade, Barbara Simons and Virginia Ellis.

Recital by Mischa Violin

Mischa Violin, during a recital at the Wilshire Ebell, Nov. 12. proved himself one of the nation's top ranking violin artists in a beautifully played program. His appealing tone was demonstrated in the slow movement of the Carpenter Sonata for Violin and Piano, and his virtuosity in the glittering Scherzo of Vieuxtemps brought a storm of plaudits. A musicianly presentation of the Bach Chaconne, Nardini's charming E minor Concerto, and smaller works of Chopin-Wilhelmj and Saint-Saens completed the formal list. The auditors declined to go home until receiving a half-dozen encores. Max Rabinowitsh provided sterling support at the piano.

"New Venture in Music"

The sixth season of New Venture in Music, founded by Ethel Leginska and Mary V. Holloway, opened with a recital in the Assistance League Playhouse, Nov. 2, the first of a series that will bring forth the entire piano works of Robert Schumann. The two young artists, Marilyn Neeley and Josephine Rodriguez, who still have to reach their teens, showed a remarkable grasp of their subjects. Little Miss Rodriguez displayed a mature appreciation of dynamics and tone color.

Koshetzes Appear

Marina Koshetz, with her famed mother, Nina Koshetz, at the piano, offered an attractive program at the Philharmonic Auditorium, Nov. 11. A well-delivered Rachmaninoff group included first performance of a new song, All Wants To Sing (sic.). It proved a dramatic, highly vocal opus. New also were two enjoyable songs by Arthur Rosenstein and Don Estep, both dedicated to the singer. Rimsky-Korsakoff, Balakireff, Moussorgsky selections opened the program which included also a polished French group by Faure, Ravel, Duparc and Poulenc.

Jaroff Cossacks Heard

The Don Cossack Chorus under Serge Jaroff's conducting gave its annual recital at the Philharmonic Auditorium, November 16, with its customary facility and discipline. The organization sang its customary three groups of liturgical and secular Russian songs in the same way and with the same effect to apparently the same audience.

Markova and Dolin Group

Alicia Markova and Anton Dolin appeared with their company for three programs, Nov. 14 and 15. Markova's exquisite, ethereal grace, and Dolin's polished suavity carried the entire show, whether in the Grand Pas De Deux from Don Quixote or in the amusing Henry VIII, deftly choreographed by Rosella Hightower. Bettina Rosay and Oleg Tupine offered adequate support. Robert Zeller conducted the small orchestra efficiently. Presentation of a ballet on Camille reminded the writer irresistibly of an old-time film version of The Count of Monte Cristo in two reels.

Those who enjoy Spanish dancing were delighted with the Rhythms of Spain at the Wilshire Ebell Theatre on November 6. Showing to advantage were dancers Frederico Rey, Lolita Gomez and Tina Ramirez, Pianist Pablo Miguel and Guitarist Carlos Montoya.

Raymond Mullin Bows

A young tenor of exceptional promise, Raymond Mullin, made his debut in the Van Nuys Woman's Club Auditorium recently, and displayed a lyric voice of pleasing quality and commendable attention to interpretative finesse. Ina Ware Dorner provided polished pianistic support.

Hollywood Jottings

The Philadelphia Orchestra under Eugene Ormandy will be presented by Moss and Hayman in the Shrine Auditorium May 18, with a second concert scheduled for the Pasadena Civic Auditorium the day after. There should be considerable interest stimulated by Ormandy's signing as the new musical director for the coming Hollywood Bowl season. . . . A series of informal talks about the Los Angeles Philharmonic Orchestra programs will precede each Friday event during the season; the talks will be held in the Public Library, a block from the Philharmonic Auditorium. . . . Fortunio Bonanova is giving concerts in a short tour of California cities under the aegis of Mary Bran, which may be extended if he can find time between films. Bonanova also is conducting some interesting experiments with music in educational films. . . . Conductor Jacques Rachmilovich opened his Santa Monica Symphony series with a concert in Barnum Hall, Nov. 16, with Louis Kaufman as violin soloist in the Saint-Saëns Third Concerto. The work will be recorded immediately afterwards. . . . C. Sharpless Hickman, formerly critic of the Times, now is editing Note, the bi-weekly journal of the music committee of the Los Angeles Junior Chamber of Commerce. A particularly valuable item is publication of a music calendar for the season. . . . On a recent trip to Oakland we heard an informal concert by Francesco Mazzi, a fine violinist whose light has been hidden under a San Francisco radio bushel. His appealing tone, interpretative skill and facile technique deserve to be heard, if only occasionally, on the concert platform.

MARKS LEVINE,

vice-president of the National Concert and Artists Corporation, on his annual business trip to the West Coast, takes times out for a favorite game at the Green Hills Country Club, Millbrae, Calif.

Metropolitan School of Music

Leonard Keller, President

Kimball Building, Suite 1018, 25 East Jackson Blvd., Chicago, Illinois

Enroll Now — January 12 Semester

Faculty

Chicago's outstanding artist faculty includes many members of the Chicago Symphony Orchestra.

Degree Courses

Four year courses leading to Bachelor of Music degree in Voice, Piano, Violin, Orchestral instruments, or Composition.

Special Courses

Complete courses in arranging, popular piano, popular voice, dance band instruments—radio, speech and drama.

Metropolitan Theater Workshop

Complete courses in acting, pantomime, direction, makeup, and all other phases of the theatre, under the direction of Max Wittmann, formerly associated with Max Rheinhardt and Erwin Piscator.

★ ★ ★

THE METROPOLITAN IS GI-APPROVED

Day and Evening Classes
Send for Free Catalog

Free Interview or Audition

Tuition Rates to Meet Your Budget

Scholarships available in violin and piano

SAMUEL BALL

Teacher of Fine PIANO ARTISTRY

4013 W. 2nd St., Los Angeles 4, Cal. DR. 2997

RALPH THOMAS

"MAKER OF SINGERS"

6605 Hollywood Boulevard, Hollywood, Calif.

FLORENTINE GARDENS

AMERICA'S FOREMOST CABARET - RESTAURANT

HOLLYWOOD CALIF.

FRANK R. BRUNI *presents*

SOPHIE TUCKER

America's Beloved Singing Star

IN A STAR-STUDDED REVUE

GLADYS MERRITT

Assistant and Preparer to

ALFRED MIROVITCH

Address: 117 West 58th Street, New York 19, N. Y.

"Met" Will have Operas Filmed For Educational Purposes

Edward Johnson, General Manager of the Metropolitan Opera Association, Inc., announces that arrangements have been completed whereby operas will be filmed and exhibited to educational institutions, thus making it possible for many persons to see operas who have hitherto had only the opportunity to hear them.

The films will be made by International Opera Films, Inc., under the direction of Friedrich Feher, president of the corporation, in 35 millimeter color. They will be shown first in art theaters and then reduced to 16 millimeter size for exhibiting in schools and clubs. It is planned to distribute these films all over the world.

The filming of the operas is tentatively scheduled to begin in December with Il Trovatore. The music will be recorded first and then the action will be synchronized with the sound track. The casts will be selected from the roster of the Metropolitan.

Benefit Concert at Mannes School

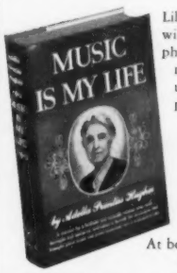
Paul Doktor, violinist; Ruth Krug, contralto, and Karl and Vally Weigl, duo pianists, appeared on Nov. 7 at the Mannes Music School. The concert was for the benefit of Food Packages to Hungry Europe.

A TREASURY OF MUSICAL MEMORIES

MUSIC IS MY LIFE

By Adella Prentiss Hughes

The fascinating story of a brilliant woman in a joyous crusade dedicated to bringing musical awareness to ever-increasing audiences. A pioneer in the realm of concert management, Mrs. Hughes writes entertainingly, and with rare understanding, revealing behind-the-scenes glimpses of great figures in a golden era of American music.



Liberally illustrated with more than 60 photographs, many rare and hitherto unpublished. 352 pages. $4.00

At better book shops everywhere

THE WORLD PUBLISHING COMPANY
Cleveland and New York

BAY AREA Monteux Returns

SAN FRANCISCO.—Nov. 13, 14 and 15 brought the first concerts of the San Francisco Symphony subscription series. The triple-program idea inaugurated last year has been continued with great success. The first concert of this series each year is for students in colleges and universities of the Bay Region, who fill to overflowing the Opera House with the most eager, enthusiastic and appreciative audiences imaginable. Friday and Saturday programs are open to the general public.

The orchestra began the season in superb form. Recent appearance with the Opera and Civic Ballet has kept the players in practice and meant a perfection of ensemble not always evident at the seasonal opening.

Pierre Monteux, conducting as usual without score, was again a master of delineation, finesse and rhythmic accuracy. The program had gratifying contrast: Beethoven's Overture to Fidelio and the Pastoral Symphony in the first half; and a work recently heard in New York, Symphony No. 3 by Willem Pijper, played in memory of the composer, a former friend of Monteux's in Amsterdam, proved a modern composition of exciting rhythms, eloquent tonal effects and unusual solo bits, though of somewhat dated style. The Suite from Strauss' Rosenkavalier made a lilting ending.

On the concert courses of San Francisco and the Bay Area have been programs by the Don Cossacks under Serge Jaroff; Father Flanagan's Boys' Town Choir, the Berkeley Chamber Singers, directed by Iva Dee Hyatt; Walter Olitzki, baritone of the Metropolitan and San Francisco Operas; Camille Lucie Nickerson in folk songs; Tapia-Caballero, Chilean pianist; the Devi Dja Javanese and Balinese Dancers, and others.

The Berkeley and San Francisco studios of Elizabeth Simpson provided artist material for a varied program of Schumann, Chopin, Tchaikovsky, Ravel, Milhaud, Poulenc and Balakireff at the monthly recital on Nov. 15.

MRS. FRANCIS H. REDEWILL.

SEATTLE Renames Ensemble

SEATTLE, WASH.—The Seattle Symphony Orchestra, under Carl Bricken, has changed its name to Pacific Northwest Symphony. Through the co-operation of Seattle, Olympia and Tacoma, this means an enlarged personnel, a longer season and engagements assured in each of the three cities, as well as the probability of other dates in the Northwest.

Eugene Linden, conductor of the Tacoma Philharmonic, which has now been consolidated with the Seattle Symphony in this organization, is announced as assistant conductor, and will conduct in each of the cities.

San Francisco Opera in Visit

The appearance of the San Francisco Opera at the Civic Auditorium in October was an artistic and financial success. It was sponsored by the Symphony under the management of Phil Hart to help raise funds for the activities of the Pacific Northwest Symphony. Each opera was given to a capacity audience, bespeaking again the continued interest in finer musical events.

Mario Berini, tenor of the Metropolitan Opera (with Werner Bass at the piano) opened the annual season of concerts given by the Ladies' Musical Club.

Activities of the Youth Symphony Orchestra of the Pacific Northwest have included two concerts in October—one at the Moore Theatre and one at Lincoln High School. Both were ably directed by Francis Aranyi, and both featured an outstanding violinist, Marilyn Wright.

University Sponsors Concerts

One of the newer but very virile concert-sponsoring organizations is the combined Music Department and the Division of Adult Education of the University of Washington. So successful have been their chamber music series of the past three years that they are sponsoring this season such ensembles as the Albeneri Trio, the Pascal Quartet, the Seattle Woodwind Quintet and several other similar groups.

The first concert was given by the Paganini Quartet on Nov. 4. Other chamber music concerts under these same auspices during the summer months included an appearance of Alexander Schneider, violinist, and Berthe Poncy Jacobson, pianist; and a festival of contemporary American works presenting new scores during four consecutive evenings.

J. H.

Cadman Memorial Fund Formed In Redlands, Calif.

A Cadman Memorial Endowment Fund has been established by the Redlands (Calif.) Community Music Association, an organization in which the late composer was interested because of its attention to American composers and policy of featuring young musicians on its programs of the Redlands Bowl Summer Concerts. The fund is to be drawn upon for composition awards, assistance for deserving young musicians and similar purposes. Ultimately it is hoped the fund may grow to such proportions as will provide for a Cadman Creative Arts Colony, functioning on the plan of the Edward MacDowell Colony in Peterborough, N. H.

An annual memorial concert comprising lesser known Cadman works will be offered by the association, proceeds to be added to the fund.

The association has made an initial contribution of $1,000, to which additional subscriptions of whatever amount are invited. The appeal for support of this project is nation-wide, in view of the fact that Cadman had friends in all parts of America who would be interested in extending acquaintance with his works and perpetuating his untiring services to the cause of American music. Responses should be addressed to Mrs. George E. Mullen, Pres., Redlands Community Music Association, P.O. Box 466, Redlands, Calif.

Fortune Gallo Presents

SAN CARLO

OPERA COMPANY

A National Institution

1948 — TRANSCONTINENTAL TOUR — 1948

New York — Detroit — Davenport — Des Moines — Omaha — Denver — Salt Lake City — Tacoma — Portland — Seattle — Vancouver — Sacramento — San Francisco — Los Angeles — San Diego — Phoenix — Tucson — El Paso and major cities of the South and mid-West.

THE WORLD'S LARGEST PERMANENT TOURING OPERA COMPANY

Address: Suite 1101, 1697 Broadway, New York City 19

METROPOLITAN MUSICAL BUREAU, Inc.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts Inc.
113 W. 57th St., New York

LILY PONS

JUSSI BJOERLING

LICIA ALBANESE

SLAVENSKA
and her BALLET VARIANTE

JENNIE TOUREL

MARYLA JONAS
(Steinway)

Dorothy Kirsten

SPALDING

DE PAUR'S INFANTRY CHORUS
Leonard de Paur, Conductor

Rosario & Antonio

Rudolf Firkusny
Steinway Piano

PAUL ROBESON

Vronsky & Babin
Steinway Pianos

Trapp Family Singers
Dr. F. Wasner, Conductor

NAN MERRIMAN

GEN. PLATOFF
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Tossy Spivakovsky

CARROLL GLENN

Clara Rockmore

SUSAN REED

HAZEL SCOTT

NEW PUBLICATIONS

Several music publishers have recently released an interesting assortment of scores which have been received at the appropriate time of Musical Courier's orchestral issue. Though these scores vary in content—from string orchestra to hundred-piece ensembles—the following are grouped, for the sake of convenience, under their publishers names rather than classifications.

Broude Brothers

BRANDENBURG CONCERTO, No. 5 in D Major; OVERTURE, No. 3 in D Major, by J. S. Bach. CONCERTO GROSSO, Op. 6, No. 2 in F Major, by Handel. $1.50, $1.25 and $1.50, respectively. All of these scores are beautifully printed and scholarly edited. They all, in addition contain a realization for cembalo of the continuo, which few editions possess, and which make it valuable for the student who does not have too much skill in score-reading. W. Weismann is the editor of the Handel work; Kurt Soldan of the two Bach pieces. In both of the latter the continuo has been arranged by Ludwig Landshoff.

Hargail Music Press

SCENA, by Burrill Phillips. $2. A reflective piece, lasting about seven minutes, this Scena is scored for flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, tympani and strings. In style it is often suggestive of an Americanized Debussy, with colorful impressionistic harmonies skilfully used to create a pastel effect. The part-writing is competent, the melodies rich (though a little stylized), and the work would be a good choice to open an orchestral program.

Music Press, Inc.

ABDELAZER SUITE, by Henry Purcell. SONATA FOR CHAMBER ORCHESTRA, Op. 18; CANZONA AND CAPRICCIO, Op. 37; by Richard Arnell. Score and parts, $3 each. Written for the revival of an early Restoration play by Arra Behn, the Abdelazer Suite is noble, stately music. Scored for strings it is edited by Edvard Fendler, with the keyboard part edited by Ernst Victor Wolff. Not only professional groups but also amateurs and scholastic ensembles should look into this, for it is great music that is not difficult to play. There are nine sections to the suite—Overture, Rondeau, Air, Minuet, Air, Jig, Hornpipe, and Air.

The Arnell Sonata, more difficult to play, is in one movement, scored for flute, oboe, clarinet, bassoon, two horns and strings. It is an energetic work, with sonorous scoring, and some rather modern harmonies. His Canzona and Capriccio is more direct—almost romantic, in fact, with a preponderance of melody and a solo violin part that is not too complex.

Oxford University Press

SERENADE FOR STRINGS, by Norman Fulton. $2.50. This is a skilfully written piece, in four movements that last about 16 minutes. The first movement is based largely on a restless, scalewise rhythmic figure alternating with a theme of lyric content. The second movement, Allegro strepitoso, ingeniously dovetails several contradicting elements; the third, andante cantabile, has a quiet theme of lyric charm, and the finale upholds the songful characteristics of the work.

G. Schirmer, Inc.

UNDERTOW, by William Schuman; SYMPHONY IN A MAJOR, by Douglas Moore; TWO CHORIC DANCES, by Paul Creston; TWO MARCHES, by Darius Milhaud. $1.50, $2, $1.50 and $1.50, respectively. These are continuations of Schirmer's Study Score series, and are numbered—39, 41, 43 and 44, respectively. Schuman's Undertow, originally written for a Tudor ballet, is one of the most fascinating and technically accomplished of all American orchestral works. Moore's symphony, about twenty-two minutes in length, was composed in 1945, and is a fastidious score of impeccable workmanship. It's scoring, like the other three works, calls for full orchestra (including four horns, three trombones and full percussion. Creston and Schuman also call for a piano). Creston's dances last twelve minutes (seven and five), are richly scored and harmonized, and would be excellent material for conductors looking for rousing numbers with which to end a concert. Milhaud's marches last five and a half minutes in all. The first, In Memoriam, relies heavily on massed brass effects; the second, Gloria Victoribus, with daring harmonies, adheres in rhythm closer to the normal march pattern.

Opera Scores

THE MEDIUM and THE TELEPHONE, by Gian-Carlo Menotti. G. Schirmer, Inc., N. Y. $3.50 and $2, respectively.

These operas are fast developing into America's Cavalleria Rusticana and Pagliacci. As is well known, both words and music were written by Menotti, both works have enjoyed a Broadway success, and the two vocal scores with piano reduction should spread their popularity even further. In each case the print is clear, the arrangement intelligent, and French translations by Léon Kochnitzky are included beneath the English words.

Book

MOZART'S OPERAS, by Edward J. Dent. Oxford University Press.

First published in 1913, this book remains one of the definitive critical studies of Mozart's operas. New material has been added, and the work has been somewhat revised. The fifteen chapters discuss all of the operas, with the big three—Marriage of Figaro, Don Giovanni and The Magic Flute getting extended treatment.

Mr. Dent has written for the general reader rather than the musicologist. There nevertheless is more information, presented in a readable style, than any number of elaborate texts garnished with fearsome footnotes. Dent is a prominent musicologist who has the happy talent of presenting important data without writing down. He presents his facts with acumen, but also with enthusiasm. He has probed the sources and goes into great detail about the development of Mozart's operatic style, about the composers to whom Mozart derived ideas, and about the tastes of Mozart's day.

It is seldom that one encounters a book that can be praised with so few reservations. The only points with which one might take issue are some of Dent's interpretations of Mozart's letters, which sound somewhat old-fashioned in light of modern psychological developments. Otherwise the book is a model of scholarship, an indispensable source of information, and a delight to read.

For Clarinet

CONCERTO FOR FOUR CLARINETS, by Telemann. Marks Edition, N. Y. $1.

Eric Simon arranged this from Telemann's Concerto for Four Violins, transposing it one tone lower to F major. No piano reduction is available in this edition, which is for four unaccompanied clarinets. Students should derive profit from this, since a good performance requires a knowledge of classic style, smooth phrasing and clean finger work.

For Piano

CHRISTMAS TREE, by Franz Liszt. Music Press, Inc., N. Y. $1.25.

This is an appropriate seasonal release. One of Liszt's last works, The Christmas Tree is a collection of 12 short pieces dedicated to his granddaughter. Rather Schumannesque — for Liszt—they are harmonizations of old German chorales, carols and original sketches. Five have been included in the present edition—An Old Christmas Carol, The Shepherds at the Manger, Chimes, In Olden Times, and an Old Provencal Christmas Carol. All except the third are relatively easy to play. The music is interesting and should be investigated.

For Voice and Piano

REMINISCENCIA, by Jose Siqueira. Associated Music Publishers, Inc., N. Y. 90 cents.

This rather conventional song is dedicated to Jennie Tourel. In rhythm and melodic outline it is a pleasant attempt in the Spanish salon school. The text, by Raul Machado, is in Brazilian, and there is an English translation by Harvey Officer.

ORCHESTRAL SELECTIONS OF IMPORTANCE

(Scores and Parts on rental)

George Gershwin
AN AMERICAN IN PARIS
BLUE MONDAY (135th STREET)
CONCERTO IN F for piano and orchestra
CUBAN OVERTURE "Rhumba"
I GOT RHYTHM (Variations) for piano and orchestra
RHAPSODY IN BLUE for piano and orchestra
SECOND RHAPSODY for piano and orchestra
THREE PRELUDES orchestra only
THREE PRELUDES two pianos and orchestra

Robert Russell Bennett
ABRAHAM LINCOLN
SIGHTS AND SOUNDS

Erich Wolfgang Korngold
THE ADVENTURES OF ROBIN HOOD symphonic suite
TOMORROW tone poem

Gregory Stone
HORA BURLESCA for violin and orchestra

Hans Spialek
THE TALL CITY

Howard Hanson
MERRYMOUNT SUITE

William Reddick
ESPANHARLEM

Leonard Bernstein
Symphony "JEREMIAH"

MUSIC PUBLISHERS HOLDING CORPORATION
Rental Library Department
RCA BLDG. • ROCKEFELLER CENTER • NEW YORK, 20

RACHMANINOFF

All Symphonic works available from us on rental—including
SYMPHONIES, TONE POEM, PRELUDES, 4 CONCERTOS
for Piano and Orchestra; Songs with orchestra accompaniment, etc.
Catalogue upon request.

★ ★ ★ ★ ★ ★ ★

KREISLER

All major violin works with orchestra accompaniment, and Concert Favorites may be rented direct from us. *Catalogue upon request.*

67 West 44 Street **CHARLES FOLEY** **New York 18, N. Y.**

ANNOUNCING the publication of the definitive editions — after the original sources —
ORCHESTRAL SCORES & PARTS

J. S. BACH
SIX BRANDENBURG CONCERTOS
FOUR OUVERTURES (SUITES)

G. F. HANDEL
TWELVE CONCERTI GROSSI, OP. 6
[For String Orchestra]

All works published separately.

Each score issued contains a realization of the continuo (cembalo).

The use of our edition, with the text-pure quality and strict adherence to the intentions of Bach and Handel, will assure authentic performances.

[Send for descriptive brochure and price list]

BROUDE BROTHERS
115 West 57th Street New York 19, N. Y.

BERNICE FROST SAYS . . .

"WELL—I CAN ALWAYS TEACH . . ."

Following last month's article on The Student's Decision, it is timely to bring up the question of how many piano students, who are hoping to become professional musicians, know what the term "professional musician" means.

When one questions them the first reply is that they expect to become concert artists. In answer to the thought that concert artists do not always find it entirely possible to live on their incomes, the pupils then say radio work is a good field. . . . or perhaps accompanying.

One goes on with this conversation until it is evident that the pupil feels his chosen career is a glamorous existence, lying in the lap of the musical gods. . . . Then with a shrug of the shoulders he comes forth with the dismaying remark, "Oh, well—I can always teach."

Of course this attitude is just part of youth; nevertheless it strikes one forcibly and causes one to wonder wherein piano teachers have failed in creating more glamour around their work.

•

In lecturing throughout the country, the writer has found the piano teachers to be always a smartly dressed group, alert and attractive, regardless of localities and cities, and usually returns home with a feeling of pride in the profession. It is truly not a lack in the music teachers themselves which caused their work sometimes to be underrated, but a lack, until recently, in the music schools and conservatories. The educational courses were not considered important and were not required for those expecting to do concert work.

Now, however, all students are expected to take some educational courses, and eventually every student expects to teach. Teaching has reached a high level—in fact, the highest it has ever attained——and with the great demand for piano lessons for beginners and advanced students alike, it is not likely the teaching profession will ever fall from its lofty and secure pedestal.

•

Range of Dynamics

With my more advanced pupils I cannot get their range of dynamics sufficiently varied. The average pupil has about three degrees of *forte* and only one of *piano*.

Have you a suggestion for improving this? SR. M. V., OREGON.

This is a matter of hearing. The pupil can only reproduce what he is able to hear. I suggest you play slow, simply constructed pieces for your pupils and exaggerate your dynamics changes until they can hear more subtle changes.

All pupils should have more ear training from the forte *to* piano *and* pianissimo *during their first year of study. Good words for the teacher to use and constantly remember are "Softer, softer and still softer."*

Unfortunately the loud radios and louder musical accompaniments to moving pictures do not help the ear-training problem with music students. In fact, the movies are becoming almost unbearable to some of us because the dialogue is lost in the exaggerated efforts of the accompanying orchestras.

Debussy and Ibert

Will you please give me the metronome marking to be used with the Clair de Lune of Debussy? In recent recitals given by pupils of teachers from our Piano Teachers' Association, one played it much faster than another. Should the tempo change?

Also will you tell me how to count the sixteenth measure of Giddy Girl by Ibert? L. D. V.

A good tempo marking for the Clair de Lune is around a dotted quarter note to 69-72. My honest suggestion would be to let this composition have a rest for awhile. It is a beautiful work, but, because it has become a favorite, has been played badly by so many students. If pupils are very unhappy because you prefer not to assign it to them, let them play the first page only. This, of course, is not good teaching procedure but will meet a problem with greater satisfaction to all.

Play the measure in The Giddy Girl with the C sharp right hand, on the first beat. It should be printed with the right hand tied chord (b-d♯-f♯) but there is no room for it here.

Musical Taste

How would you handle a child who has come to you playing things far beyond her, physically, mentally and emotionally, and who does not want to take time to work out the details of fingering, phrasing, pedaling, etc.? We grow very much concerned also in trying to compete with other teachers who seem only to be interested in having their pupils show off through playing of loud and fast music. SR. M. C.

Again we have the problem of inadequately trained teachers. It causes much concern because many new teachers are going into this profession each fall with the same unprepared status. This is due in part to the weakness in the piano educational departments (or normal departments) of some music schools. Moreover, the teachers themselves often do not know what endless preparation it takes to acquire the art of being a good piano instructor. Most important, perhaps, is the fact that parents are not prepared to know which teacher is good and which is less prepared; and the loud and fast playing is too often the result of trying to please parents.

Perhaps when the members of this generation become parents the general musical taste in piano literature and playing will have so improved that these present problems will have vanished.

We all have this same problem, and more and more realize that developing good musical taste should be our first accomplishment. The fine pre-school piano work being done with children from the age of two years will be our greatest help.

•

Sigma Alpha Iota Honors Mrs. Gannett

Sigma Alpha Iota's national executive board announces the presentation of a Certificate of Merit to Mrs. Guy Patterson Gannett, immediate past president of the National Federation of Music Clubs. The certificate, which was awarded during the music fraternity's recent national convention, was given to Mrs. Gannett in recognition of "great service in the field of music through her superior leadership in the National Federation of Music Clubs."

JUST PUBLISHED!

VIRGIL THOMSON

Dirge

from "The White Devil"
by John Webster

for voice and piano

50 cents

New York 17 — 3 East 43rd St.
Cleveland 14 — 43 The Arcade
Brooklyn 17 — 275 Livingston St.
Los Angeles 55 — 700 West 7th St.

G. SCHIRMER

COMPOSITIONS OF *ALBERT ROUSSEL*

Symphony Orchestra

	Performing time
Suite in F, Op. 33	15 min.
Concert pour petit orchestre, Op. 34	15 "
Le Festin de l'Araignée	16 "
Rapsodie Flamande	10 "
Symphony in G minor, Op. 42	24 "
4th Symphony, Op. 53	24 "

String Orchestra

Sinfonietta	8 "

Available from

ELKAN-VOGEL CO., INC.

1716 Sansom Street — Philadelphia 3, Pa.

America's Foremost Orchestras Are Programming

JINGLES ALL THE WAY

by HOWARD R. CABLE

Favorite radio jingles in a vivacious musical illusion. Twinkling good humor and imagination, bridged with classical fragments in a glorious setting.

Set A 4.00 Set B 6.00 Set C 8.00

for STRING ORCHESTRA

Introduced by Arthur Fiedler and the Boston 'Pops' Orch.

FIDDLE-FADDLE

by LEROY ANDERSON

A modern piece for String Orchestra fashioned after Paganini's "Perpetual Motion". *Instrumentation: Full Score, 1st Violin, 2nd Violin, Viola, Cello, Bass and optional Piano.* Complete 2.50

Write for Mills' New Rental Library Catalog.

MILLS MUSIC, INC.

Chicago 4 — 1619 Broadway, New York 19, N. Y. — Los Angeles 14

marks

elie siegmeister

five movements for orchestra

Prospect Park — *Sunday Driver*

SUNDAY IN BROOKLYN

Family at Home — *Children's Story* — *Coney Island*

Study Score $2.00 — Parts on Rental

EDWARD B. MARKS MUSIC CORPORATION • R.C.A. BUILDING • RADIO CITY • NEW YORK

New Books and Music for the Teacher

Reviewed by T. ROBIN MacLACHLAN

Books of Piano Pieces

TEN ETUDETTES, by Mana-Zucca, 60c. Theodore Presser Co. Five etudes in thirds and five in sixths, for piano instruction. These studies without titles will accomplish their purpose best with pupils in the late third grade and up. Each has a characteristic melody or rhythm which will suggest its title.

FIVE PIECES FOR YOUNG PEOPLE, by Leo Smit, 75c. Edward B. Marks Music Corp. These little pieces are fresh and interesting and at first glance they might seem easy. In three of the five pieces counterpoint in two parts is used. Most children find this difficult in listening or playing. Recommended for exceptional children only.

SIX SONATAS, edited by Bernice Frost, $1.25. J. Fischer & Bro. Beethoven, Mozart, Haydn, Schumann and Handel are represented in this new volume of 75 pages. Here, in one volume are the easier sonatas used by every teacher, well and carefully edited. The book is planned to follow Six Sonatinas by the same author.

Books

ROBERT SCHUMANN AND MASCOT ZIFF, by Opal Wheeler, $2.75. E. P. Dutton & Co., Inc. Children will welcome and enjoy this new story as they have the previous little biographies of the series. The composer's capacities for appreciation and friendship, his happy life with his family and many other facets of this rare personality emerge clearly. The last 26 pages of the 167-page volume are devoted to easy pieces by Schumann, to be played by or for the child.

THE ANALYSIS OF FORM IN MUSIC, by E. W. Doty, F. S. Crofts and Co. An analytical approach to the study of form in music, with exact references to passages from works of the great masters. Blank staves are provided for copying and original work. The 98 pages lead from the very beginning to the sonata and symphony, with a final chapter on contrapuntal forms. A simple and direct method economical of time for teacher and student.

For Piano Solo

ELF DANCE, by Mitchell B. Southall, 35c. A rapid, three-page piece full of surprises. The skipping left hand part and running scale parts are descriptive of the running and hiding of the elves. PLAYING TAG, by Bobbs Travis, 30c. A recreation piece in F major and D minor. There is some staccato of the forearm variety but the piece will fit easily into second grade work. LITTLE GOLDFISH, by Pietro Ballatore, 35c. Quick four note groups suggest the flash and sparkle of goldfish. If these are tossed off neatly and attention given to finger staccato in other figures, the piece will be found rewarding in progress and display. G. Schirmer, Inc.

VALSE NOSTALGIQUE, by Dirk Foch, $1.20. An interesting composition in E flat major, built from a simple melodic beginning to an impressive climax. Eleven pages in length, it is recommended to pianists and students equipped to cope with its technical requirements which are considerable. Carl Fischer, Inc.

CLAIR DE LUNE, by Claude Debussy, simplified by Emile-Nerini, Elkan Vogel Co., Inc. $1. An arrangement in C major, preserving as much as possible of the original in this simplified form. Although too difficult for beginners, it may be assigned much earlier than the original.

GYPSY WHIRL, by Howard Kasschau, 30c. A lively piece in the key of A minor. Short figures calling for finger speed are composed of scale and five finger work. The "all over the keyboard" effect is attractive to young students. Two teaching pieces by Helen Boykin, ECSTASY, 30c and SEAFOAM, 40c. The first provides experience in playing wide broken chords. Continuous use of the damper pedal is required. In SEAFOAM a sustained bass melody stands out against the perpetual motion of the right hand accompaniment pattern. This pattern of familiar design is cleverly adapted in modern style. A junior recital number. Schroeder and Gunther, Inc.

•

OTHER NEW PUBLICATIONS

For Trumpet or Cornet

ADVANCED ETUDES FOR THE TRUMPET OR CORNET, by Sigmund Hering, $1.50. A supplement to the first and second books of etudes by the same composer. There are twenty-four studies dealing with special problems, i.e., rhythm, phrasing, articulation. Carl Fischer, Inc., N. Y.

LIMEHOUSE BLUES, by Philip Braham, arr. by Johnny Sterling, EMBRACEABLE YOU, by George Gershwin, arr. by Johnny Sterling, DANCING TAMBOURINE, by W. C. Polla, arr. by Jean Gossette, SERENADE, by Sigmund Romberg, arr. by Jean Gossette, 60c each. All are with piano accompaniment and for cornet as well as trumpet. The arrangements adhere closely to the original melodic line. Harms, Inc., N. Y.

TWELVE ETUDES FOR TRUMPET, by Brahms. Mercury Music Corp., N. Y. $1.25.

These are not arrangements or transcriptions, but actual exercises that Brahms wrote for the trumpet. Quoting the note by Edwin Franko Goldman, "Each of these twelve . . . is different in purpose and style. Some of them are in awkward keys, but these will afford good practice for the player. Some are intended to develop tone and phrasing. . . . Taken as a whole, this set of studies gives practice in various styles of melodic playing."

For Xylophone or Marimba

NIGHT AND DAY, by Cole Porter. IN AN EIGHTEENTH CENTURY DRAWING ROOM, by Raymond Scott, 75c each. Both of these perennial favorites have been neatly arranged by F. Henri Klickmann in these editions. Harms and Advanced Music Corp., N. Y., respectively.

For Two Flutes

FORTY PROGRESSIVE DUETS, by Ernesto Kowhler. Vol. 1, $1; Vol. 2, $1.50. The first volume consists of twenty-five easy duets, while the second has fifteen pieces for the intermediate grade. These are primarily designed for teacher and pupil participation. Carl Fischer, Inc., N. Y.

For Violin

A MERRY TUNE, by Harold Parkman, 40c. A gay little tune, with piano accompaniment, for young violinists in first position. Arthur P. Schmidt Co., Boston.

GYPSY DANCE, by Henri Ernst, edited by George Perlman, 50c. This spirited piece has a colorful piano accompaniment and is designed for the student who is playing in both first and third positions. Carl Fischer, Inc., N. Y.

For Voice and Piano

ALL I WANT FOR CHRISTMAS, by Don Gardner, SPRINGTIDE, MY TREASURE, and KEEPSAKES, by Victor Herbert, 50c each. The first mentioned has lyrics as well as the music by Don Gardner and the following three songs are all from the operetta, Gypsy Lady. M. Witmark & Sons, N. Y.

Vocal Duet

NIGHT AND DAY, by Cole Porter, 60c. Arranged by William Stickles for soprano and alto (or baritone), this edition has a Spanish text by Johnnie Camacho. Harms, Inc., N. Y.

All published compositions and manuscripts of symphonic scores, choral works, chamber music and instrumental solos by

JOHAN FRANCO

American Composer

can now be obtained on approval through F. J. ULLSPERGER

PROMOTION SERVICE FOR CONTEMPORARY MUSIC

116 West 80th Street, New York 24, N. Y. Telephone: SChuyler 4-2900

OLIVER DITSON CO.

A Perfect Christmas Gift

THE ADVENTURES OF PETER THE PIANO

An Illustrated Story for Children By

DOROTHEA J. BYERLY

A delightfully entertaining story for the musical child, in which Peter the Piano is the center of much activity. There are sixty-nine attractive illustrations in color.

Price, Board Cover, $1.25

OLIVER DITSON CO.

Theodore Presser Co., *Distributors*

1712 Chestnut St., Philadelphia 1, Pa.

Contemporary Song Series—medium voice and piano—(each .60)

AMES	Judgement	EDMUNDS	Milkmaids
BACON	Four Songs		The Faucon
BOWLES	Quiet Conscience	HELM	Two Love Songs
COWELL	The Donkey	LOCKWOOD	River Magic
	St. Agnes Morning		Oh, Lady
DIAMOND	Brigid's Song	NORDOFF	Lacrima Christi
	David Mourns	PORTER	Music When Soft
DUKE	Wild Swans	ROREM	The Lordly Hudson
	Rapunzel		Spring and Fall

MUSIC PRESS, INC., 130 West 56th Street, New York 19, N. Y.

ALBERT SPALDING

is featuring his own transcription of

LA FOLIA

by Corelli

1.00

also

NIGUN

from "Baal Shem"

by Ernest Bloch

1.00

Published by

CARL FISCHER, INC.

62 Cooper Square, New York 3

119 West 57th Street, New York 19

Boston · Chicago · Dallas · Los Angeles

7 *Internationally acclaimed piano solos*

SLAUGHTER ON TENTH AVENUE	SPELLBOUND CONCERTO	THE ALAMEIN CONCERTO	WARSAW CONCERTO	THE CAROUSEL WALTZ	SOLITAIRE	LONDON FANTASIA
by RICHARD RODGERS	by MIKLOS ROZSA	by ALBERT ARLEN	by RICHARD ADDINSELL	by RICHARD RODGERS	by GERARD TERSMEDEN	by CLIVE RICHARDSON
1.00	COMPLETE VERSION 1.00	COMPLETE VERSION 1.00	COMPLETE VERSION 1.00	75¢	60¢	COMPLETE VERSION 1.00
	THEME 60¢	THEME 60¢	THEME 60¢			THEME 60¢
			2 PIANOS FOUR-HANDS 3.50			

CHAPPELL & CO., Inc. and affiliates · RKO BUILDING · ROCKEFELLER CENTER · N. Y. 20, N. Y.

Symphonic Roll-Call

(*Continued from page 23*)

torium (1,500). Sec'y, Mrs. Eleanor Summers, 2227 Chaptine St., Wheeling.

WISCONSIN

Kenosha: Kenosha Symphony (50). Richard Czerwonky, conductor. Soloists, Schipa, Harry Sturm, Shirley Effenbach, 3 concerts. High School Auditorium (1,500). Mgr., Mrs. Ragnhild Holmquist Congden, 5830 Sixth Ave., Kenosha.

Milwaukee: Milwaukee Symphony Orchestra (65) and Sinfonietta. No conductor appointed. Soloists, 5 concerts. Pabst Theatre (1,623). Mgr., Harold M. Mottram, 622 N. Water St., Milwaukee 2.

Milwaukee: Music Under the Stars Symphony (65). Jerzy Bojanowski, conductor. Soloists, Templeton, Melchior, Traubel, Melton and others. 8 concerts, June 24-Aug. 12. Emil Blatz Temple of Music (12,500 seats, occasionally increased up to 16,000). Mgr., Milwaukee County Park Commission, Court House, Milwaukee.

Racine: Racine Symphony (55). Frederick Schulte, conductor. Soloists, Devy Erlih, Iva Kitchell, Thomas Hayward, and winner of piano audition. 4 concerts. Memorial Hall (1,500). Mgr., Jules Banucci, Secy.-Treas., Box 273, Racine.

CANADA

Edmonton: Edmonton Philharmonic (75). A. Fratkin, conductor. Soloist, Betty Jean Hagen. 6 concerts. Strand Theatre (1,200). Mgr., H. Wyman, 9978 Jasper Ave., Edmonton, Alta., Canada.

Kitchener-Waterloo: Kitchener-Waterloo Symphony (65). Glenn Kruspe, conductor. Soloists, George Reeves, Marcel Ray, René LeRoy, Keith Staebler. 3 concerts. Capitol Theatre (1,100). Mgr., Dorothy Petersen, 160 Benton St., Kitchener, Ont.

Montreal: Les Concerts Symphoniques de Montreal. Désiré Defauw, conductor. Enesco, Muench, Pelletier, guest conductors. Soloists, Menuhin, Thibaud, Firkusny, Kapell, Malcuzynski, Serkin, Jobin, Bampton, Svanholm. 24 concerts, Plateau Hall. Mgr., Pierre Béique, 1504 Sherbrooke St. West, Montreal.

Montreal: Montreal Women's Symphony (85). Ethel Stark, conductor. 8 concerts. Plateau Hall. Oct. 22, Carnegie Hall, New York; Dec. 1, Toronto; Dec. 2, Detroit; spring and summer 1948, European tour. Address: 311 Dominion Square Bldg., Montreal.

Ottawa: Ottawa Philharmonic (73). Dr. Allard De Ridder, conductor. Soloists, Peerce, Korjus, Templeton, Jean Dickenson, Eugene Kash. Monthly concerts. Capitol Theater (2,550). Mgr., Robert Rocque, 117 Henderson, Ottawa, Ont.

Quebec: L'Orchestre Symphonique de Quebec (55). Edwin Bélanger. Soloists, José Forgues, Lucien Ruelland, Wilfrid Pelletier, Rene LeRoy, David Nadien, Jane and Joan Rosenfeld, Colette Gaveau, Clermont Pépin. 13 concerts. Palais Montcalm (1,400). Mgr., Paul-Eugéne Jobin, 600, St-Cyrille, Que.

Toronto: Toronto Symphony (85). Sir Ernest MacMillan, conductor; Ettore Mazzoleni, assoc. conductor. Soloists, Malcuzynski, Peerce, Zara Nelsova, Jeanne Gautier, Hess, Serkin, Casadesus, Frances James, Milstein, Stern, Kapell. 74 concerts. Massey Hall (2,782). Mgr., J. W. Elton, Massey Hall, 178 Victoria St., Toronto.

Toronto: Toronto Philharmonic (90). Guest conductors and soloists. 26 weekly concerts during summer and fall. Varsity Arena (7,200). Does not tour. Operated by Toronto Musical Protective Association, Local 149 A.F. of M. Profits shared by members of the orchestra on a share plan basis. Mgr., Ernest Johnson, 402 Metropolitan Bldg., Toronto.

Vancouver: Vancouver Symphony (85). Jacques Singer, conductor. Soloists, Jan Cherniavsky, Carroll Glenn, Nicholas Fiore, Joseph Fuchs, Dorotha Powers, Constance Keene. 52 concerts. Auditorium (2,871). 6 out of town engagements. Mgr., Derek A. Inman, 630 Seymour St., Vancouver, B. C.

LATIN-AMERICA

ARGENTINA

Buenos Aires: Orquesta Sinfonica. Under general management of the Colon Theater's General Director. Guest conductors.

Buenos Aires: Asociacion Filarmonica de Buenos Aires. Juan Jose Castro, conductor. Pres., Magdalena Bengolea de Sanchez Elia.

Buenos Aires: Asociacion del Profesorado Orquestal. Address: Sarmiento 1676.

Buenos Aires: Orquesta de Radio El Mundo. Guest conductors.

Buenos Aires: Orquesta Sinfónica Juvenil Argentina. Luis Gianneo, conductor.

La Plata: Orquesta del Teatro Argentino.

Cordoba: Orquesta Sinfonica - Teodoro Fuchs, conductor.

Rosario: Orquesta Asociación Sinfonica-José F. Berrini, conductor.

Rosario: Orquesta de la Sociedad Filarmónica.

COSTA RICA

San Jose: Orquesta Sinfonica Nacional. Hugo Mariani, conductor. Soloists, Alfredo Serrano, Julio Mata, Juan de Dios Perez, Efraim Prado. 35 concerts. Teatro Nacional (1,200). Tours the seven principal cities of Costa Rica and under Government patronage gives monthly concerts at some of the major colleges and educational institutions. Mgr., Edmundo Gerli.

BRAZIL

Rio de Janeiro: Orquesta Sinfonica Municipal (82). Henrique Spedini, conductor. 160 concerts. Teatro Municipal (2,205). This orchestra is also in charge of the opera and ballet season, and gives pops concerts. Mgr., Maciel Pinheiro, Departamento de Difusão Cultural, Av. Nilo Peçanha 31, Rio de Janeiro.

Rio de Janeiro: Orquesta Sinfonica Brasileira (90). Eugene Szenkar, conductor. Eleazar de Carvalho and Jose Siqueira, assistant conductors, 653 concerts. Teatro Muncipal (2,205). This orchestra has performed several times in S. Paulo, and includes in its performances in Rio, besides the subscription series, concerts for students and pops concerts in Rex Theater (1,700), Teatro Ginastico Português (1,200) and Fluminense Club (1,200). Mgr., Jose Siqueira, Av. Rio Branco 137.80 and, Rio de Janeiro.

São Paulo: Orquesta Sinfonica Municipal. Guest conductors. Teatro Municipal de S. Paulo (1,300). This orchestra also in charge of the opera and ballet season. Mgr., Departamento de Cultura de São Paulo, Teatro Municipal, S. Paulo.

Minas-Gerais: Orquesta Sinfonica de Belo-Horizonte (67). Arthur Bosmans, conductor. Metropole Auditorium (1,200). Gives concerts for students and pop concerts, besides subscription series. Reorganization is planned. Mgr., Walkyria Bosmans, 175, Rua Minas Novas (Cruzeiro), Belo-Horizonte.

Pernambuco: Orquesta Sinfonica de Pernambuco (60). 100 concerts. Teatro Santa Isabel (800). Orchestra also has performed in João Pessoa (Paríba) and included in its schedule concerts for students and soldiers. Mgr., Jones Johnson, Teatro Santa Isabel, Recife, Pernambuco.

Baía: Orquesta Sinfonica da Baía (55). Luiz Gonzaga Mariz, S.J. 30 concerts. Gabinete Português de Leitura (700). Mgr., Dr. Clóvis Spinola, Palacio da Sé, Salvador, Baía.

Rio Grande do Sul: The Orquesta Sinfonica de Porto-Alegre is being reorganized.

Florianopolis: Orquesta da Sociedad Cultura Musical (35). Emanuel Paulo Peluso, conductor. 30 concerts. Teatro Alvares de Carvalho (600). Bus. mgr., Arnoldo Suarez Cuneo, Rua Arcipestre Paiva 15, Florianopolis, Santa-Catarina.

Curitiba: Orquesta Sinfonica da Sociedade Brasilio Itibere (50). Jorge Kaszas, conductor. Bento Mossurunga and Ludovico Seyer, assistant conductors. 12 concerts. Hall of the Concordus Club (1,200). Mgr., Fernando Correia de Azevedo, Rua Brigadeiro Franco, 2494, Curitiba, Paraná.

CUBA

Havana: Orquesta Filarmonica de la Habana. Juan José Castro, conductor. Rodrigo Prats, assistant conductor. Armando J. Coro, president. Bus. mgr., Guillermo Rodriguez, San Miguel 410, altos, Havana.

Havana: Orquesta de Cámara de la Habana. José Ardevol, conductor. Office, Calle 10 No. 562 Vedado, Havana.

MEXICO

Mexico: Mexican Symphonic Orchestra. Carlos Chavez, director. Mgr., Jose Rojas Garcidueñas, Isabel la Catolica No. 30, Room 302, Mexico City.

Mexico: Symphonic Orchestra of the National University. Jose Vazquez, director. Address: Justo Sierra 16, Mexico City.

Veracruz: Xalapa Symphonic Orchestra. Jose Ives Limantour. Address: Xalapa, Veracruz.

•

Mu Phi Epsilon Violin Contest

The Phi Sigma Chapter of Mu Phi Epsilon, national music sorority, is sponsoring a violin contest for graduating high school students of Chicagoland on Jan. 14 in the Little Theatre, De Paul University, Chicago. The award will be a one semester's tuition scholarship for lessons from one of the violin teachers of De Paul University School of Music.

Contest audition requirements will be: major and minor scales and arpeggios; one etude; and one recital piece or concerto. The contestant should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
562 West End Avenue New York 24, N. Y.
TR 3-0006

RACHEL LEON
TEACHER OF SINGING
ACCOMPANIST COACH
345 W. 88th St., N. Y. 24 SChuyler 4-4559

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel, Toba Brill and Denise Dubs
123 West 79th St., N. Y. C. TR. 4-9001

WELLINGTON SMITH
BARITONE—TEACHER OF SINGING
N. Y. Studio: 315 W. 57th St. CO. 5-4897
Boston Conservatory—Boston University
Wednesday - Thursday

RITA SEBASTIAN LATHAM
BEL CANTO FOUNDATION
Voice faults diagnosed, corrective measures applied patiently and understandingly.
Write for folder. 144 West 57th St., N. Y. C.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Teacher of Piano in all its Branches. Modern technique. Interpretation in classical and modern repertoire. Class rehearsals. Musicales, giving students opportunity for public appearances. Fall and Winter Terms. Summer School. For information write to Mr. Berúmen, in care of
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., (89th St.) N.Y.C. 28 AT 9-7470

KATE BERTRAM
SINGING TEACHER
Specialist in Tone Production and Breath Control
Studio: 267 W. 89 St., N. Y. C. SC. 4-9506
Private: 6653 Saunders St., Forest Hills, N. Y. IL. 9-5153

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
344 West 72nd St., New York TRaf. 7-4999
VOICE — DICTION — INTERPRETATION
Best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N Y

RAISSA P. TSELENTIS
CONCERT PIANIST—TEACHER—LECTURER
315 West 57th Street, New York 19, N. Y.
COlumbus 5-5197

Prof. ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther).*
608 Carnegie Hall New York 19, N. Y.

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
Opera and Concert Repertoire
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

WM. ERNST VEDAL
DISTINGUISHED TENOR—Teacher of Singing
Correction of faults in technique
160 W. 73 St., N. Y. C. TRafalgar 7-5781

PROFESSOR VIKTOR FUCHS
New York Studio: 44 West 77 St., Phone: TR. 7-7716
Hollywood Studio: 1446 North Stanley, Phone: HE. 9458
New York Assistant: Ralph Telasko
Hollywood Assistant: Lucille J. Dellanno

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summer Class—Southwest Harbor, Maine
801 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO. 2-6114

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

STUART ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 Circle 6-8067
On tour 1946-47 with Patrice Munsel and Charles Kullman

LAWRENCE GORMAN
PIANIST-TEACHER
YOUNG and ADULT Beginners
552 Riverside Drive, N. Y. C. 27 RI. 9-7079

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, Mario Berini, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Member of voice faculty
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

H. WALTER HATCHEK
PIANIST—COACH—ACCOMPANIST
304 West 78th St., New York 24, N. Y.
Tel. ENdicott 2-2481

ZENKA STAYNA
VOICE TEACHER
Only teacher of Daniza Ilitsch of Metropolitan Opera Assn.
172 East 91 Street, N. Y. C. CI. 7-2561

BLANCHE SCHWARZ LEVY
VIOLINIST-TEACHER
825 West End Avenue, New York 25, N. Y.
Telephone: AC 2-3069

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing
Coach. Overstrained, defective voices adjusted
610 Riverside Drive, N.Y.C. EDgecombe 4-2388
and Washington, D. C.

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

BARBARA BLATHERWICK
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York Orchard 4-3253

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Avenue New York 23, N. Y.
TRafalgar 4-0666

ELIZABETH A. MAJOR
SPECIALIST IN
VOICE PRODUCTION and CORRECTION
171 W. 57th St., N.Y.C. 19 COlumbus 5-5977

MARY **BOTHWELL**
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

EUGENE MORGAN
BARITONE

JOSEPH SHORTMEYER
TENOR

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

FREDERICK DAVIS
CONDUCTOR — TEACHER
Vocal and Choral Art
Member National Assn. of Teachers of Singing
606 Templeton Building Salt Lake City 1, Utah

MIRIAM **SPIER**
TEACHER OF VOCALISTS
WITH NAME BANDS, RADIO, and MUSICAL COMEDY
49 W. 52nd St., N. Y. C. 19 ELdorado 5-1941

ALLDA MAE
PRIGGE
CONTRALTO
Opera - Concert - Radio
"inherently pleasing voice of even scale and wide range"
—*Noel Straus, N. Y. Times*
Suite 701, 119 West 57th Street
New York 19, N. Y.

MARTHA DAUGHN LOCKER
LYRIC SOPRANO
Management: Annie Friedberg
251 West 57th Street New York 19, N. Y.

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 18 VA 6-3889

ADELE **MARCUS**
PIANIST — TEACHER
Assistant teacher for 7 years to
JOSEF LHEVINNE
68 W. 58th St., N. Y. C. PLaza 3-5900

DR. LOTHAR WALLERSTEIN
STAGE DIRECTOR
METROPOLITAN OPERA
State Opera, Vienna — La Scala, Milan
60 East 42nd St., N. Y. C., Suite 2120

Annette ROUSSEL
PIANIST — ACCOMPANIST
Suite 701, 119 West 57 St., New York 19

HELEN AIROFF
VIOLINIST
Vox Productions Inc., 236 W. 55 St., N. Y. C. CI. 5-7816

CORA CLAIBORNE
TEACHER OF SINGING
For appointments telephone
TR 4-1705 or EN 2-0081

GORDON
HENDRICKS
Tenor
Personal Representative:
GUIDO CASTELLI
319 East 24th St., N. Y. 10

Orchestral Works Added to Rental Libraries in 1946-7

The following works have been added to the various publishers' rental libraries since Dec. 1, 1946. Figures in the last column refer to time of performance in minutes and are given when available. All works are for symphonic orchestra, unless otherwise indicated. It is interesting to note that some American firms are representing some European publishers, and many fine works which were virtually inaccessible during the war are now obtainable upon rental. Of special interest are catalogs of Edition Russe de Musique and Editions Gutheil now available through Boosey and Hawkes in this country. The works, too numerous to mention, include pieces by Stravinsky, Dukelsky, Rachmaninoff, Berezowski, Prokofieff and Nabokoff.

ASSOCIATED MUSIC PUBLISHERS

Composer	Title	Timing
Cowell, H.	Symphony No. 4	19
Guarnieri, C.	Piano Concerto	..
Guarnieri, C.	Dansa Negra	..
Hindemith, P.	Symphonia Serena	..
Hindemith, P.	Concerto for Clarinet and Orchestra	..
Hindemith, P.	Piano Concerto	..
Hindemith, P.	Apparebit Repentina Dies, for Brass and Chorus	..
Hively, W.	Tres Himnos	..
Klein, J.	Horace, with Narrator	10
Martin, F.	Petite Symphonie Concertante	22
Martin, F.	Le Vin Herbe, Oratorio after the novel Tristan and Iseult by Bedier for soli, chorus and orchestra	Whole Evening
Milhaud, D.	Piano Concerto No. 3	..
Mohaupt, R.	Max and Moritz, with Narrator	..
Poot, M.	Fantasia for Chamber Orchestra	10
Poot, M.	Musique Legère	9
Rathaus, K.	Vision Dramatique	12
Rieti, V.	Sinfonia Tripartita	15
Spitzmuller, A.	40e Mai, Suite for Chamber Orchestra	21
Spitzmuller, A.	Trois Hymnes à la Paix	14½
Tansman, A.	Symphony No. 7	17½
Weinberger, J.	Bohemian Song	4
Weinberger, J.	Dance of the Children	4
Weinberger, J.	Odzemek	4

AUGENER
(Broude Bros., American Representatives)

Bridge, F.	Summer (Tone Poem)	12
Bridge, F.	"There is a willow grows aslant a brook"	..
Bridge, F.	Two Poems	10
Coleridge-Taylor, S.	Danse nègre	..
Delius, F.	A Dance Rhapsody No. 2	..
Delius, F.	Once Upon a Time	..
Delius, F.	North Country Sketches	..
Delius, F.	A Song Before Sunrise	..
Delius, F.	Violin Concerto	..
Delius, F.	Violin and Cello Concerto	..
Ireland, J.	The Forgotten Rite	8
Ireland, J.	Symphonic Rhapsody. Mai-Dun	13

BOOSEY & HAWKES, INC.

Britten, B.	The Rape of Lucretia (Opera)	120
Britten, B.	Young Person's Guide to the Orchestra	19
Copland, A.	Symphony No. 3	40
Diamond, D.	Music for Shakespeare's Romeo and Juliet	18
Gillis, Don	Symphony No. 5½	16
Malipiero, F.	Symphony No. 4	..
Martinu, B.	Toccata and Two Canzones	17
Piston, W.	Symphony No. 3	..
Piston, W.	Violin Concerto	22
Strauss, R.	Metamorphosen (23 solo strings)	30

BROADCAST MUSIC, INC.

Seigmeister, E.	A Prairie Legend	..

BROUDE BROTHERS

Messiaen, O.	Hymne pour grand orchestre	12

CHAPPELL & COMPANY, INC.

Gould, M.	Third Symphony	45
Gould, M.	Harvest for Strings, Harp and Vibraphone	11
Gould, M.	Minstrel Show	8
Gould, M.	Holiday Music	14¼
Rodgers	Bennett—Symphonic Picture	18

J. & W. CHESTER
(G. Schirmer, Inc., American Representatives)

Casella, A.	Pupazzetti	..
Casella, A.	La Cimarosiana	..
Falla, M. de	The Three Cornered Hat	..
Falla, M. de	El Amor Brujo	..
Poulenc, F.	Mouvements Perpetuels	..
Poulenc, F.	Overture	..
Rossini-Respighi	La Boutique Fantasque	..
Scarlatti-Tommasini	The Good-Humoured Ladies	..
Stravinsky, I.	Histoire du Soldat	..
Stravinsky, I.	Suites for Chamber Orchestra	..

ELKAN-VOGEL CO.

Anderson, F.	Two Sketches for String Orchestra	4
Bach, J. S.	(McDonald)—God, Who Art Thyself the Light, for Woodwinds, Brass, and Timpani	2
Jacobi, F.	Concertino for Piano and String Orchestra	17
Josten, W.	Symphony	17
Persichetti, V.	Concertino for Piano and Orchestra	9
Persichetti, V.	The Hollow Men, for Trumpet and String Orchestra	7
Picket, F.	Concerto for String Orchestra	14
Ratner, L.	Suite for String Orchestra	14
Sendrey, A.	Second Symphony (Inter-American)	27
Sendrey, A.	Sinfonietta	20
Vernon, A.	Rhapsody for Oboe and String Orchestra	6
Vivaldi, A. (Giannini)	Concerto Grosso	9
Vivaldi, A. (Feder)	Concerto for Cello and String Orchestra	17

CARL FISCHER, INC.

Barlow, W.	Nocturne for Chamber Orchestra (Harp and Strings)	6
Dello Joio, N.	Three Symphonic Dances	21
Dewar, T. R.	Louisiana Landscape	10
Dukelsky, V.	Le Bal des Blanchisseuses	18½
Dukelsky, V.	Symphony No. III	45
Fitch, T. F.	Terra Nova (Overture)	10
Fitzgerald, F.	Trumpet Concerto	16
George, E.	Introduction and Allegro	9
Harris, R.	Melody	10
Harris, R.	Theme and Variations, for solo accordion	17½
Harris, R.	Radio Piece	8
Harris, R.	The Quest	15
Lambert, C.	Pomona (1-act ballet)	17¼
Moore, D.	Down East Suite, for Solo Violin and Orchestra	..
Rawsthorne, A.	Concerto for Piano and Orchestra	20
Rawsthorne, A.	Cortèges, Fantasy Overture	14½
Rawsthorne, A.	Street Corner Overture	5½
Rawsthorne, A.	Symphonic Studies	20
Read, G.	Poem for Solo Horn in F or Viola, Harp, Strings with Violin Solo	..
Walton, W.	Two Pieces for Strings from Henry V film	4
Williams, R. V.	Concerto for Piano (or 2 pianos) and Orchestra	..

Roosevelt College
SCHOOL OF MUSIC
Instruction in all branches of music

Open to:
- Students seeking degrees
- Professionals seeking further training
- Amateurs seeking musical development
- Children seeking sound artistic growth

All work fully accredited
Catalog upon request

430 SOUTH MICHIGAN AVENUE, CHICAGO 5, ILLINOIS
Telephone: WABash 3580

Announcing the 1948
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 1113, Austin 6, Texas

ROSALIE MILLER
Teacher of Voice and Speech
Exclusive Teacher of REGINA RESNIK, METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 Circle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
220 West 57th St., N. Y. C. 19 Circle 6-1526

LOYONNET
FRENCH PIANIST
415 Central Park West
New York, N. Y.

OLGA EISNER
Teacher of Mimi Benzell, Metropolitan Opera Ass'n, and Lilly Windsor, Rome Opera
467 Central Park W., New York AC. 2-6951
Thurs., Met. Opera Studios, Studio 67 PE. 6-2634

FRIEDA **HEMPEL**
VOICE BUILDING — INTERPRETATION
OPERA, CONCERT, RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4381

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

INES CARRILLO
PIANIST
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

EFFIE
JEFFORIES
CANADIAN COLORATURA
Now Available Concert - Radio
Per. Rep. WILLIAM L. GOMORY, Jr.
324 West 89th St., N. Y. 24, N. Y.

WERNER SINGER
COACH — ACCOMPANIST
Accompanist for Giuseppe De Luca, Season 1946-47
338 West 72 St., N. Y. SC. 4-5449

SANDRO CORONA
SINGING TEACHER
Only Teacher of Henry Michel—Leading Man in Carousel
39 West 67 St., New York 19, N. Y. ENdicott 2-4370

Arturo di Filippi
Director OPERA GUILD OF MIAMI
Voice Dept., MIAMI UNIVERSITY, Miami, Fla.

BERTHA MELNIK
PIANIST
Suite 701, 119 W. 57 St., New York 19, N. Y.

VERDA LYNN
SOPRANO
Concert — Club Programs — Radio
Suite 701, 119 West 57th St., New York

Maryfrances **CASSELL** Violinist
Recitals—Orchestral Soloist
Now Booking
342 Commonwealth Ave., Boston 15, Mass.

BERTRAM ROWE Bass-Baritone
OPERA, CONCERT RADIO & ORATORIO
48 E. 50th St., N. Y. 22 PLaza 5-4741
or call ENdicott 2-4580, Studio 21

MASON KNEEDLER
KAVALIER BARITONE
OPERA — CONCERT — ORATORIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN IN ITALY
AND IN NEW YORK
Studios: 120 W. 57th St., N. Y. C. Circle 6-4952

Janine CASIEZ
FRENCH DRAMATIC SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y

"What Every Young Musician Should Know"
By MEREDITH WILLSON
Published by
Robbins Music Corp., New York, N. Y.

CONCERT — ORATORIO — RADIO

LUCIUS
METZ
TENOR
Faculty Juilliard School of Music
and Juilliard Summer School
Soloist, St. Bartholomew's, N.Y.C.
Victor Records
VOICE — COACHING — REPERTOIRE
418 Central Park West, New York 25, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

EDISON HARRIS
TENOR
CONCERTS — ORATORIO — RADIO
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

ELIZABETH **KABOOLIAN**
SOPRANO
Suite 701, 119 West 57th Street,
New York 19, N. Y.

EFFA ELLIS PERFIELD
Simple and Difficult
POLY-RHYTHMS
Made COMPOSITE RHYTHMS
103 E. 86th St. (Park Ave.) N.Y.C. 28
SA. 2-4859

ADELINA TRENTADUE
LYRIC SPINTO
OPERA — CONCERT — RADIO
89 Arlington Ave., Jersey City, BErgen 4-4337

MARIENKA **MICHNA**
PIANIST
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

ALEXANDER **SVED**
LEADING BARITONE METROPOLITAN OPERA
Exclusive Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

MIRON KROYT
PIANIST—TEACHER
Accompanist-Chamber Music
Suite 701, 119 W. 57th St., New York 19, N. Y.

ANNE ROSELLE
DRAMATIC SOPRANO
Formerly Metropolitan Opera Assn.
42 Riverside Drive, N. Y. C. TR. 7-7152

FRIEDRICH SCHORR
Voice Placement—Training for Opera and Concert
Special Coaching in Wagnerian Roles
Manhattan School of Music, New York
Studio: 175 West 72nd St., N. Y. C. TRafalgar 4-0775

MYRON SANDS
BARITONE
Soloist at St. Bartholomew's, N. Y. C.
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

CLARE ELBY
VOICE TEACHER
Assistant to EDYTH WALKER
171 West 57th St., N. Y. C. CI. 7-3654

INFANTINO
LYRIC TENOR
Star of Screen-Radio-Concert-Opera
"Sensational"
Milan, London, Paris, New York
Per. Rep.: Ottavio Di Cesare
44 W. 60 St., N. Y. C. 19 CO. 5-2905

HARGAIL MUSIC PRESS

Composer	Title	Timing
Katz, E.	Concertino for String Orchestra	14
Kreutz, A.	American Dances (3)	14
Mennin, P.	Symphony No. III	20
Mennin, P.	Fantasia for Strings	9
Mennin, P.	Sinfonia for Chamber Orchestra (or full orchestra)	5
Phillips, B.	Tom Paine Overture	9
Phillips, B.	Scena for Chamber Orchestra	7
Respighi-Biever	Air for Orchestra	4

HEUGEL & COMPANY
(G. Schirmer, Inc., American Representatives)

Canteloube	Chansons d'Auvergne	..
Ibert, J.	Anélique	..
Ibert, J.	Cello Concerto	..
Milhaud, D.	Le Pauvre Matelot	..
Milhaud, D.	Violin Concerto	..

LYRE-BIRD PRESS
(Broude Bros., American Representatives)

Mozart, W. A.	Second Bassoon Concerto in B flat major	..
Roland-Manuel	Couperin le Grand. Suite en C mineur	..

EDWARD B. MARKS MUSIC CORP.

Beethoven	Fidelio	2 hrs.
Beethoven	Three Equali for four trombones	4
Mozart	Divertimenti 5 and 6 for 2 clarinets, 3 trumpets, trombone and tympani	5
Schnabel	Symphony No. 1	41
Siegmeister	Sunday in Brooklyn	15
Telemann	Concerto for Four Clarinets	5
Weber, von	Freischütz Overture	10

MILLS MUSIC CORPORATION

Braggioti, M.	Pianorama Fantasy, in five movements on a given theme (for piano and orchestra)	20
Cable, H.	Jingles All the Way (full orchestra)	7
Coots-Carver	Brazilian Bolero	3½
Coots-Salta	Mexican Sombrero Dance	3
Dorati, A.	Divertimento for Orchestra	12
Dorati, A.	Quintet for Oboe and Strings	..
Lang, P. J.	Do-Si-Do	2¼
Lee, Dai-Keong	Festival Ode for Chamber Orchestra	8
Lee, Dai-Keong	Symphony No. 1	20
Matesky, R.	Prayer for Peace	12¾
North, A.	Holiday Set, in Six Movements	18
North, A.	Revue for Clarinet	18
North, A.	Little Indian Drum, for Narrator (singer) and Orchestra	7
North, A.	The City Sings for Michael, for Narrator (singer) and Orchestra	12
Salta, M.	Nostalgic Serenade	4½
Salta, M.	Sorrow of a Lonely Heart	4½
Solis, de, S.	Cadiz (from Moods of Spain)	4¼
Solis, de, S.	Granada (from Moods of Spain)	3
Solis, de, S.	Malaga (from Moods of Spain)	3
Solis, de, S.	Toccata, based on Paganini's Perpetual Motion	3
Solis, de, S.	Paganini Pays a Visit to Bach, based on Paganini's Perpetual Motion	3
Strauss-Dorati	Graduation Ball (Ballet in 1 act)	30

MUSIC PUBLISHERS HOLDING CORP.

Bizet-Waxman	Carmen Fantasie for Violin and Orchestra	9¼
Gershwin-Stone	Fantasia on Themes by Gershwin	13
Faith, P.	The Snow Goose	4½
Gnatalli, R.	Suite Brasileira for Chamber Orchestra (five parts)	20½
Still, W. G.	Pastorela for Violin and Orchestra	11

G. SCHIRMER, INC.

Barber, S.	Medea, Suite for Orchestra	..
Barber, S.	Knoxville, Summer 1915, for Soprano and Orchestra	..
Elger, W.	American Youth Overture	..
Foss, L.	Ode	..
Jacobi, F.	Four Dances from the Prodigal Son	..
Kleinsinger, G.	Tubby the Tuba, for Narrator and Orchestra	..
Lee, Dai-Keong	Pacific Prayer	..
Menotti, G.	The Medium (Opera)	..
Menotti, G.	The Telephone (Opera)	..
Meyrowitz, J.	Remembrance of a Former Life	..
Moore, D.	Symphony No. 2 in A	..
Persichetti, V.	Symphony No. 1	..
Sessions, R.	Symphony No. 2	..
Schuman, W.	Violin Concerto	..

WHITNEY BLAKE MUSIC PUBLISHERS

Composer	Title	Timing
Allen, P. H.	Manito in B Minor for Strings	..
Hovaness, A.	Exile, Symphony No. 1, Op. 17	..

I See That

Ernest Ansermet, Swiss conductor, coming to America in January and February, has completed 10 concerts in London with the BBC and London Philharmonic, with first British performances of Martinu's Fifth Symphony and Martin's Symphony Concertante, Malipiero's Third Symphony and Stravinsky's Psalm Symphony. The first two of these he is to introduce to the United States. Ansermet will conduct 12 concerts with the Tel-Aviv Symphony in Palestine in April.

Gerald Warburg, cellist, on Nov. 20 began a series of seven concerts with the Arkansas State Symphony under William Hacker in Little Rock and on tour.

"An Hour of Music" announces a gala concert for the benefit of the maintenance fund on Dec. 9 at the Cosmopolitan Club. Those appearing will be Regina Resnik, Mack Harrell and Dorothy Minty.

Prof. Alfred M. Greenfield, director of the New York University Glee Club and conductor of the New York Oratorio Society, will conduct the Salt Lake Oratorio Society in its 32nd annual performance of Handel's Messiah on Dec. 28.

Jascha Horenstein was to conduct the Orchestre National at the Théâtre des Champs-Elysées in Paris on Nov. 27 in the first European performance of Arnold Schoenberg's Theme and Variations, Op. 43B. The concert was also broadcast by a European hook-up to the rest of the continent and England. The work has been conducted in the United States by Koussevitzky and Szell, in Canada by Klemperer and in South America by Mr. Horenstein.

Anne Brown, soprano, is remaining in Europe for four more concerts in Norway, four more concert and opera performances in Copenhagen, a tour of the smaller towns in Denmark and recording sessions in Copenhagen. These will bring to 30 the number of her concerts sung in Scandinavia. Sweden has already invited her for return performances in the spring of 1948. Miss Brown returns to the United States on Dec. 21

Peter Bartok, son of the late composer, has opened a Recording Studio in New York.

Erno Balogh's Peasant Dance for two pianos was first performed this fall at the University of Vermont in Burlington by Mr. and Mrs. Howard Bennet. Mr. Bennet is the head of the music department of that school.

William Steinberg, conductor and music director of the Buffalo Philharmonic, presents the first performance of William Schuman's revised version of his Symphony No. 4 on Dec. 2 at Kleinhans Music Hall.

Ramon Vinay, tenor of the Metropolitan Opera, will go to Italy to sing the title role of Otello at the opening of La Scala season in Milan in Dec. 26. Before departing, the singer will be heard in this part in Toscanini's broadcasts of Dec. 6 and 13 of this opera with the NBC Symphony.

MANHATTAN SCHOOL OF MUSIC
Janet D. Schenck, Director
COURSES LEADING TO
Bachelor of Music and Master of Music Degrees
Diploma and Post-Graduate Diploma
A DISTINGUISHED FACULTY INCLUDES
HAROLD BAUER, piano DIRAN ALEXANIAN, 'cello HUGH ROSS, chorus
HUGO KORTSCHAK, violin FRIEDRICH SCHORR, voice HOWARD MURPHY, theory
VITTORIO GIANNINI, composition
CATALOG ON REQUEST
238 EAST 105th STREET, NEW YORK, 29, N. Y.

STANLEY NEED
CONCERT PIANIST
Management: VERA BULL HULL
101 West 55th St., New York 19 Circle 7-2837

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

EDWARD **MOLITORE** CAMILLA
NEW YORK CITY
817 Steinway Bldg. CI. 5-9531

CONSTANCE **CONNETTE**
DRAMATIC SOPRANO
Per. Rep.: E. Lyne Vanderbilt, 400 E. 52nd St., N. Y.

ALFREDO LUIZZI
BARITONE
Mgmt. George Leyden Colledge
RKO Bldg., Radio City, N. Y. 20, N. Y. CI. 7-1962

BARTHELSON & HOFF
DUO-PIANISTS
West Coast Mgt.: Myra & Jeannette Gause
15 Park Way, Piedmont, Calif.
East: Susan Bennett, Scarsdale, N. Y. Tel.: 323

ENZO DELL' OREFICE
VOICE TEACHER AND COACH OF CARUSO
Production—Placement—Concert & Opera Training
Hotel Ansonia, Suite 3-10 SU. 7-3300

LEONORA **CORONA**
INTERNATIONALLY FAMOUS SOPRANO—La Scala, Milan; Metropolitan Opera Ass'n; Boston Grand Opera; etc.
Per. Rep. F. Stevens, 119 W. 57th St., N.Y.C. CO. 5-6045

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

HERBERT **SORKIN**
YOUNG AMERICAN VIOLINIST

MILDRED MILFORD
PIANIST
Suite 701, 119 W. 57 St., New York 19, N. Y.

NATHALIE **BOSHKO**
VIOLINIST
21 E. 82nd St., New York 28, N. Y. RH. 4-0992

FAYE ELIZABETH **SMITH**
MEZZO-SOPRANO
Concert — Radio — Musical Plays
Mgmt.: NCAC, 711 Fifth Ave., N. Y. 22, N. Y.

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. CI 7-4785

YSAAK GLADSTONE
TENOR
CONCERT — RADIO — ORATORIO
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

EMILIA DEL TERZO
ACADEMY of MUSICAL ART
PIANO — ORGAN — VOICE
852 Carnegie Hall, N. Y. 19, N. Y., CI. 6-3154

ADI BERNARD
PIANIST
Teaching Iturbi Technique and Style
425 Riverside Drive, N. Y. UN. 4-5293

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abbey Road, London N.W.8. England

CATALOGS
OF ALL MUSIC PUBLISHERS
may be secured by addressing MUSICAL COURIER, 119 W. 57th St., N. Y. 19, N. Y.
(Designate type catalog required)

IN SCHOOLS AND STUDIOS

Academy of Vocal Arts Scholarship Pupils Active

The Academy of Vocal Arts, Philadelphia, announces the activities of scholarship pupils from South America, now enrolled at the school. In her third year of training is Graciela Silvain, coloratura soprano, from Buenos Aires. Upon her graduation from the opera school in her native city she was given a contract at the Teatro Colon. Miss Silvain and her husband, Frank Cappelli, baritone, also a student at the Academy of Vocal Arts and a member of the Philadelphia LaScala Opera Company, have given joint recitals in Lenox, Mass. Miss Silvain has recently signed a contract to make recordings for RCA. She is also to make her debut with New York City Center Opera.

Another Argentine student at the Academy of Vocal Arts is Margarita Kenny, mezzo-soprano of the Teatro Colon. Miss Kenny was for several years a journalist with one of the leading Argentine papers and gave her full attention to music only after plans for coming to the United States as a journalist for NBC were cancelled by the outbreak of the war. She made her operatic debut in 1942 in Götterdämmerung with Melchior and Traubel singing the leads. She has concertized extensively in Uruguay, Chile and Argentina.

A third Argentine singer, Julio Sanchez Viamonte, baritone, recommended by Leonard Warren, is due to begin his studies at the Academy of Vocal Arts at an early date, his arrival for the beginning of the term in September having been delayed by a contract to sing ten operatic performances in Sao Paolo, Brazil. He has also sung very successfully in several theatres in Buenos Aires and other Argentine cities.

William Krevitt to Speak at MTNA Convention

William Krevit, teacher, composer and author of Music for Your Child, published last year, will speak at the Piano Forum of the Music Teachers National Association convention to be held in Boston, Dec. 30-Jan. 3 His topic will be The Problem Music Student and Techniques in Meeting These Problems. Dr. Viktor Labunski, of the Kansas City Conservatory of Music, is chairman of the Piano Forum. Mr. Krevit has made a special study of parent-teacher-pupil relationships and written many articles on the subject.

Louise Jenkins Singers Heard

Singers from Louise Jenkins' studio are active. Mercedes Colon sang Marguerite in Faust with the Mascagni Opera Guild. Maureen O'Brien and Marguerite Corriveau have been soloists for church services in St. Anselm's Church; Mildred Davis and Ellen Morrison in churches in Brooklyn. Madeline Moore sings for weddings in a church in Richmond Hill, L. I.

Stobbi-Stohner Presents Students

Alfred Stobbi-Stohner presented students in operatic scenes and arias on Nov. 5 at Carnegie Recital Hall. Excerpts were given of Cavalleria Rusticana, Hansel and Gretel, Tales of Hoffmann and Madame Butterfly, featuring Dolores Caruso, Elizabeth Roy, Randy Karin, Therese Reilly, Dolores Marri, Prudence Reehl, Ethel Szabo, Dick Houghton, Marjorie Kelly-Robinson. Ensembles included Margaret Davis, Alice Czaplinski, Barbara Hinckly, Betty Quaine, Marie O'Brien, Therese Reilly, Dolores Mari, Marjorie Kelly-Robinson, Clara Rondi, Joan Lydon, Dick Houghton, Marvin Lettich, Nick Devine. Lawrence Reilly sang three songs in an interlude entitled An Ode to Thomas Moore. Mr. Stobbi-Stohner was at the piano.

STUDIO NOTES

Alfred Alcaro twice in October presented artist-students at the Knights of Columbus Hall on White Plains Road in programs given by the Women's Auxiliary of the Siwanoy Democratic Club.

The Piano Teachers' Congress of New York, meeting on Nov. 6 at Steinway Hall, presented Helen MacGregor as chairman; Egbertina Remy, member speaker; Stanford King, guest speaker; Vivien Harvey, pianist, guest artist. Julia E. Broughton is president of the organization.

The Chorus and Orchestra of the New York College of Music, combined with Christ Church Choir, conducted by Siegfried Landau, presented Mozart's Mass in C (Coronation) at Christ Church on Nov. 30. Soloists were Katherine Palmer, Ruth McIlvaine, Willard Young, John Herrick. Dr. Warner Hawkins was at the organ.

William Dorn, pianist, of St. Louis, artist-student of Adele Marcus, who appeared with the St. Louis Philharmonic during the summer of 1946, was immediately re-engaged by Stanley Chapple, conductor, for 1947. Music Sponsors, Inc., of that city have asked Mr. Dorn to play a recital under their auspices in March.

Hilda Holt, member of the faculty of the New York College of Music, and Frank H. Connor, president of Carl Fischer, Inc., gave a joint lecture on Modern Method of Piano Teaching on Nov. 10 at the college.

Zenka Stayna, voice teacher, has opened a permanent studio. Among artists studying with her is Inge Manski, new member of the Metropolitan Opera.

The Alcaro Music Studios will hold a Christmas party, featuring the orchestra, which will also perform on Dec. 14 at the Ladies Day Nursery. Lillian Cantella, artist-student of Alfred Alcaro, recently played over WMCA.

The Violin, Viola, Violoncello Teachers Guild held an open meeting on Nov. 16 at the Dalcroze Auditorium. A Mendelssohn program presented the Tollefsen Trio, Arnold Eidus and the VTG Ensemble. A Christmas program is scheduled for Dec. 20 at the Tollefsen Studio.

Lawrence Turner, bass-baritone, artist-student of Lucille Kellogg, recently appeared as guest artist at a special reception given to the Life Members Club of the New York Telephone Co. He sang old Irish folk songs obtained by him during active duty with the American Army stationed in Ireland. Mr. Turner gave concerts during the summer in Stockbridge in the Berkshires and in Elmira, Dundee, Starkey and Rochester, N. Y.

Up and Down the Guild Keyboard

DORIS TURNER
(Mrs. J. A. Turner), Chairman of Richmond, Va., chapter of the Guild, which has grown in quality and quantity under her guidance.

Judges for the Artist Class of Excellence Prizes were: Roger Lafferty, David Saperton, Alfred Mirovitch; those who decided on the Collegiates: Deith Golde, Harold Henry, Ralph Leopold; and the High School graduates were given gracious consideration by Ernesto Berumen, Julia Broughton, Angela Weschler.

All the judges were prompt to the minute, conscientious in every detail and deeply interested in every record. Each contestant was given a number, and no hint of geographical location, no names of teachers, nor any other information was given out. The decisions were made by vote and were unanimous.

The final prize winners represented about one-fifth of the final eligible contestants. Out of 25,000 who took part in the 1947 auditions, only diploma winners were considered for phonograph records.

The 1947 contest was announced late in spring and the response at the last minute was, therefore, remarkable. Longer preparation for next year's entries should bring about better quality of recordings, earlier mailing, more wisdom in the selection of repertoire, and, of course, an increase in the number of participants.

•

Edwin Hughes, Executive Secretary of the National Music Council, president of The Bohemians, and vice-president of the Leschetizky Association, has consented to be master of ceremonies at the luncheon sponsored by the Guild on New Year's Day at the M.T.N.A. convention in Boston

•

Survey of teachers' opinions will be continued in future issues. G.W.

NATIONAL GUILD of PIANO TEACHERS

Winners of Excellence Prizes

Artist—**Albert Gillespie,** Texas. Appearance in Town Hall, Debut and Encore Concerts, Inc., Feb. 26, 1948.
Selma Mednikov, New York, Times Hall with N.A.A.C.C.

Special Recognition—**Gates Wray,** New Jersey, Steinway Hall, with N.Y.P.T. Congress.
Arthur Alan Olsen, Minnesota, playing now in Hollywood.

Collegiate—Mary Nan Hudgins, Jim Bob Floyd, Mary Lou Colvin, all from Texas.

High School—Arthur LaBrew, Michigan
Barton Cantrell, Texas
Connie Cover, Texas
Leslie Jean Jacobs, Oregon
Marion Mulkey, Washington
Shirley Zuhle, Michigan
Joyce Barnes, New York
Florence Brown, New York
Janice Rakov, Illinois
Jessie May Caruthers, Florida
Myrna Woodward, Virginia

Teachers of A & C: Silvio Scionti, Carl Friedberg, Carl Roeder, and Theodore Bergman. Of H. S.—Grace Barber, Beulah Cheever, Alice Thayer, Rose Raymond, Arnetta Jones, L. T. York, Eugenia Folliard.

OPPORTUNITY

SITUATION WANTED: Young woman—graduate of The Juilliard School of Music (B.S. degree—piano major) and New York University (B.A.) seeks opportunity to apply a thorough musical and academic education. Box No. R-34, Musical Courier, 119 W. 57 St., N. Y. 19, N. Y.

DONALD STROUP
TEACHER of PIANO and MUSIC THEORY
900 Fine Arts Bldg., Chicago HAR. 0500

MAURINE SMITH
SOPRANO
Concert Mgt. Howard R. Will
332 So. Michigan, Chicago HAR. 8588

AUGUSTA McSWAIN
CONCERT PIANIST
Bishop College, Marshall, Texas

CHICAGO CIVIC TRIO
Eloise Matthies, pianist
Boris Zlatich, violinist Ruth Krug, cellist
8227 S. Green St. VIN. 6057

Margaret Henderson Smith
SOPRANO
Recitals — Club Programs, Oratorio
68-10 Continental Ave., Forest Hills, L. I. BO 8-3012

Elizabeth DICKS
Exponent of L. A. Torrens Principles of Singing
Cosmopolitan School of Music—Har. 4868
Home Studios: 5075 N. Wolcott Av., Chi. 40—LON. 9473

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

NOVELLA McGHEE
SOPRANO
Per. Rep.: THOMAS R. BOWEN
425 Lewis Ave., Brooklyn 5, N. Y. UL. 7-1722

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

Emanuel List
Basso

Paganini Quartet

Lucie Bigelow Rosen
Thereminist

Artiss de Volt
Harpist

MAUD-KEY SHELTON
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.
LAGrange 9528

DAVID WITZ
TEACHER OF PIANO AND THEORY
Civic Conservatory of Music
4804 N. Kedzie, Chicago, Ill. SPA. 5047

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

Florence TRUMBULL
PIANIST-TEACHER
6557 Kimbark Ave., Chicago, Ill. Tel. Mid. 2661

NEW VIOLIN INVENTION
"You feel and see—where fingers should be." Anyone can now learn, at home, by mail. Endorsed by all great violinists. We loan you violin and bow.
Write to 2537 A——N. Bernard St., Chicago 47, Ill.
FINNEY VIOLIN KEYBOARD SYSTEM

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

GLADYS HEMUS
TEACHER OF SINGING
607 Fine Arts Bldg., Chicago 5, Ill.
Phone: Webster 2590

PASCARELLA
ERNO, Violinist CESARE, Cellist
Concert—Recital—Instruction
8979 No. Beachwood Drive, Hollywood 38, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

LUCILLE KELLOGG
VOCAL AUTHORITY
Classic and Popular
Studios: 140 W. 69th St., New York 23 SN. 2-4580

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
58 E. Jackson Blvd., Chicago Wab. 5567

Helena LEWYN
CONCERT PIANIST — TEACHER
6263 Sunset Blvd., Hollywood 28 HE-5053

ADELA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
26-31 Selling-Hirsch Bldg., Portland, Oregon

BERNARD KIRSHBAUM
TEACHER OF PIANO
Courses in Harmony and Pedagogy at Steinway Hall
82-02 64th Road, Forest Hills, N. Y. HA 3-4833

HELEN KETTNER
PIANIST
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago 4, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
509 Kimball Hall, Chicago, Illinois

JULIA SMITH
Composition, Harmony, Strict Counterpoint
Choral and Orchestral Arrangements
STUDIO: 417 Riverside Drive, New York 25, N. Y.

RICHARD DE YOUNG
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone Delaware 2338

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
421 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

CHESTER BARRIS
PIANIST
Ohio Wesleyan University, Delaware, Ohio

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 730 Fine Arts Bldg., Chicago, Ill.

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
625 Orchestra Building Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3338
900 Fine Arts Bldg., Chicago Harrison 6267

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
161 West 54th St., New York Circle 7-0763

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 (N. Y. C.) between 9 and 10 A.M.

WINIFRED HECKMAN
CONTRALTO
CHICAGO OPERA COMPANY
720 Fine Arts Bldg., Chicago HAR. 2685

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3000. Careful attention given to Debut Recitals. Write for Full Information.

WILLIAM FANTOZZI
Conductor
Personal Representative: Veronica Furth
3634 Huron St., Chicago 24 Tel.: KED. 0805

Arved Kurtz Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

OBERLIN CONSERVATORY OF MUSIC
Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

CONVERSE COLLEGE
SCHOOL OF MUSIC
Spartanburg, South Carolina
Fully Accredited Co-educational
For catalog, write Edwin Gerschefski, Dean

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
812-813 Steinway Hall, 113 West 57th St., N. Y. C.
Circle 7-2079

VITTORIO TREVISAN
All branches of Singing
Operatic Coaching and Acting
210 East 13th St., New York 3, N. Y.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RHEA SHELTERS
COACH - ACCOMPANIST
638 Lyon & Healy Bldg., Chicago Tel.: WEB. 7238

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
909 Fine Arts Bldg., Chicago, Ill. Web. 3561

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York Endicott 2-9066

Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5515 S. Hyde Park Blvd. Chicago, Ill.

DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Bernice Switzer Bechtel, Exec. Sec'y-Treas.
Ava Comin Case, National President, School of Music, University of Michigan, Ann Arbor, Mich.

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees. Institutional Member of the Nat'l Assn. of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

PORTLAND SCHOOL OF MUSIC
Ariel Rubstein, Director
Confers Degrees of B. Mus. M. Mus. Artist Diploma
Catalog upon Request. 921 S. W. King Avenue, Portland 5, Oregon

THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Amateurs, Children
Class and Individual Instruction. Artist Instructors. Orchestral Instruments.
Artist's Diploma or Teacher's Certificate
DAVID & CLARA MANNES, Directors, 157 East 74th Street, New York 21, N. Y. *Butterfield 8-0656*

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
Circle 6-0885

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

SERGEI & BORIS MATUSEWITCH
ACCORDION & CONCERTINA ARTISTS
Available for Joint Recitals & Concerts
Mgt.: Margaret Walters Pub. Rel., 1 E. 57 St., N. Y. C.

MR. AND MRS.
EDOARDO EITELMAN
TEACHERS OF SINGING
1627 Chestnut St., Phila., Pa. RI 6-4635

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music

THADDEUS KOZUCH
PIANIST
Musarte Concert Management Bureau
224 So. Michigan, Chicago, Ill.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 6900

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
Conductor and Musical Director, Altoona Civic Symphony and Johnstown Municipal Symphony
914 28th Avenue, Altoona, Pa.

VIVIAN ABELL
SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

RUSSIAN TRIO
NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Piano Hotel, Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

Alcaro Studios
PIANO — GUITAR — VIOLIN — ACCORDION
Private Lessons — Town Hall Concerts
1 E. Fordham Rd., Bronx, N.Y.C. FO. 7-7672

MAURICE G. IVINS ANNADAZE
Baritone Teacher of Voice — Pianist Coach—Accompanist
626 Fine Arts Bldg., Chicago Tel.: Sun 9641

Cincinnati CONSERVATORY OF MUSIC
A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio

Mary Bothwell

Soprano

Now under the exclusive management of

Concert Direction ANNIE FRIEDBERG, 251 West 57th Street, New York 19, N. Y.